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A PRAYER FOR THE ORGANIST OR LEADER OF THE CHOIR
BEFORE DIVINE SERVICE.

O MOST merciful God, Who hast encouraged Thy servants to draw near to Thee, I beseech Thee to grant me Thy Grace at all times, but more especially now that I am about to take an active part in the services of Thy Holy Temple. Thou hast been graciously pleased to allow me the privilege of leading the choir of this Church, publicly to sing Thy praise. Grant me ability, O God, to perform the duties of my situation in a becoming manner: but let not my aim be to receive or be satisfied with the applause or approbation of men. Grant this for Thy blessed Son Jesus Christ's sake. Amen.

A PRAYER FOR THE CHORISTERS BEFORE DIVINE SERVICE.

O LORD, let Thy blessing rest on those who are here appointed to lead the congregation in singing Thy praises; assist our humble endeavours, and keep far from them all vain and worldly thoughts, for Jesus Christ's sake. Amen.

O Heavenly Father, hear all our prayers this day; and graciously incline Thine ear to our songs of praise: make us to be thankful for these joyful opportunities of addressing our Psalms and Hymns to Thee: enable us to "sing with the spirit and with the understanding also;" and prepare us for the chants and services of Thy heavenly courts. Grant this, O merciful Father, through Thy Son our Lord Jesus Christ, Who liveth and reigneth with Thee and the Holy Ghost, one God, world without end. Amen.

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Pr

Church of England in Canada: Diocese of Toronto. Committee on Church Music.

SECOND EDITION, WITH AN APPENDIX.

CHANTS AND TUNES,

PUBLISHED UNDER THE DIRECTION OF THE
COMMITTEE ON CHURCH MUSIC,

OF THE

Toronto Diocesan Synod.

FOURTH THOUSAND.

THE APPENDIX CONSISTS OF SEVENTY-FOUR NEW TUNES, FROM HYMNS ANCIENT AND MODERN, CHOPE'S CONGREGATIONAL TUNE BOOK, THE TUNE BOOK OF THE CHRISTIAN KNOWLEDGE SOCIETY, THE CHORAL BOOK FOR ENGLAND, WITH OTHER STANDARD WORKS; ALSO, OF THIRTY GREGORIAN AND ANGLO-CAN CHANTS, RESPONSES TO THE COMMANDMENTS, A SANCTUS, AND GLORIA IN EXCELSIS.

"Sing with the spirit, sing with the understanding also."

"Prayer shall cease, preaching shall cease, but the praising of God shall never cease, neither in this world, nor in that which is to come."

Toronto:

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Price, to non-Subscribers, 65 cents, to Subscribers, 60 cents; Appendix alone, in paper, 25 and 20 cents, limp cloth, 30 and 25 cents.

SERVICE.

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Thy praises;
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Grant this,
Jesus Christ,
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1867

Entered according to Act of the Provincial Legislature, in the year of our Lord
one thousand eight hundred and sixty-seven, by THE CHURCH SOCIETY OF
THE DIOCESE OF TORONTO, in the Office of the Registrar of the Province of
Canada.

SI
Alcock ...
Aldrich ...
Bacon ...
Battishill ...
Blow ...
Booke ...
Croft ...
Dupuis ...
Errant ...
Elton ...
Gibbons ...
Laverzal ...
Laves, P. ...
Laves, W. ...
Lumphyre ...
Lones ...
Londan ...
ee ...
Lares ...
Lovello, V. ...
Lurell, T. ...
Lurell, B. ...
Loman, fo ...
Russell ...
Lunger ...
Lalls ...
Lavers ...
Lurner ...
Woodward ...
Lonymow ...
2
Gregorian ...
" I ...
" II ...
" IV ...
" V ...
" VI ...
" VII ...
" IX ...

DOU
Battishill...

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The success which attended the first effort of the "Committee on Church Music," of the "Toronto Diocesan Synod," has encouraged them to carry on their work by compiling an *Appendix to the Chant and Tune Book*, published in 1861. That work was intended to supply the more pressing need of choirs and congregations; and the Committee are gratified that their efforts have been so much appreciated as to cause the sale of over Two Thousand Five Hundred Copies.

The present edition is intended to supply the want which has been very generally felt of a larger number and a greater variety of Tunes, and especially of a selection suited to the peculiar metres which are found in the collections of Hymns which have come into use in the Province. As these wants became known, the Committee directed their attention to the subject; and, through the kindness of the several Proprietors of collections of tunes, they have been permitted to publish many deservedly popular and justly admired tunes. From *Hymns Ancient and Modern*, have been derived No's. 137-40; 143; 146; 150; 153, 4; 156-9; 161; 163, 4; 166; 168-70; 172; 174-6; 178, 9; 181; 186-8; 190; 192-4; 203, 4; 206, 8; 209-11; from Chope's *Congregational Hymn and Tune Book*; No's. 137; 142; 155; 160; 165; 167; 171; 173; 184, 5; 189; 195-201. Tunes 149, 180 and 185 are the property of Dr. Gauntlett. Tunes 142 and 183 are from *The Tune-book* of the Society for Promoting Christian Knowledge. Tune 148 is from Mr. E. B. Thorne's *Selection of Psalm and Hymn Tunes*.

The Committee are also indebted to John Carter, Esq., C. W. Strathy, Mus. D., and J. P. Clarke, Mus. B., of Toronto, for their valuable professional aid in preparing the first edition

of this work; and to the first-named gentleman for the same zealously continued assistance in preparing the Appendix.

The *Amen* is printed with some of the Tunes: its omission from others is accidental. The use of it however is quite optional, and it is not the wish of the committee to advise its indiscriminate use; but rather to recommend the example of the Society for Promoting Christian Knowledge, who, in their Hymn and Tune Book, do not use it, unless there is some special reason for introducing it, such as the closing of the Hymn or Psalm with the Gloria Patri or with a petition.

The committee have also had their attention directed to another want, that of a greater variety of Chants, especially of Gregorians; and the present opportunity has been taken for making this addition; also of some Responses to the Commandments in chant form, a "Sanctus," by a composer of established reputation, and a well known "Gloria in Excelsis" of easy character.

It is thought desirable to add a word or two on the mode of singing those Gregorians which depart from the Anglican form; viz.: 230, 234, 236, 238, and 241. In the first strain of the first four of these may be observed a perpendicular *wavy* line, dividing the last two notes of the strain; and, when the half-verse to which the strain is sung has the accent on the last syllable, then the strain must end on the note before the *wavy* line, which note must be lengthened; but, when a syllable or syllables follow the accented one, the succeeding note is likewise to be sung.

In No. 241, the variable portion of the first strain must begin at an earlier part of the verse than in the Anglican chants. Thus, in the *Nunc dimittis*, the variable portion must

PREFACE TO THE SECOND EDITION.

begin on the word "sérvant," in the first verse; on "Fór," in the second; on "thóu," in the third; on "light," in the fourth; on "And," in the fifth; and on "nów," in the last.

In the first edition, no direction was given for the Gloria Patri, in No. 56. All difficulty will be removed by using the last note of the second bar of the second strain as the reciting note.

The Committee desire to add a few instructions on the adaptation of tunes to particular hymns. They found all the metres in use in Canada, so far as their knowledge extended, when the Appendix went to press, in the following Hymn Books: that of the Christian Knowledge Society, (C); that published with the sanction of the Lord Bishop of Toronto, (T); that of the Rev. C. Komble, (K); and that of the Rev. Dr. Bancroft, of Montreal, (B). In what follows, reference will be made to them by the letters above attached to their names:

TUNES SUITED TO PARTICULAR HYMNS.

Tunes.	Hymns.
138.....	T. 44 (1).
147.....	C. 28; B. 58, 90, 257; K. 574 (2).
149.....	C. 109; K. 199.
150.....	T. 65.
151.....	T. 215.
152.....	C. 95.
153.....	T. 53.

(1) The first four strains are to be taken to the first verse, and repeated in chorus after each of the following verses. The other four strains are to be taken for every verse after the first.

(2) In singing B. 237, or K. 574, to 147, all the notes are intended to be sung; but the first two notes of each strain must be slurred in verse one, lines two and three; verse two, lines two and four; verse three, line two; verse four, lines two, three, and four.

168.....	C. 13; T. 9 (3).
169.....	C. 40; T. 148, 193; K. 429; B. 192 (4)
179.....	C. 50.
181.....	T. 257.
192.....	C. 232; T. 151.
194.....	T. 272 (5).
200.....	C. 189; T. 199.
209..	T. 61.

There are, likewise, some metres which are not distinctly provided for, but may be sung in the following manner:

Metres.		
7,7,4,4,7	(C. 107; K. 545)	to 7,7,8,7.
7s, and 8,8,6	(B. 254)	No. 164 and 154 (6)
8,6,8,6, & 8,8,8,7	(B. 169)	No. 79 and 176 (6)
8,6;8,8,6	(C. 24)	C.M. (7).
8,7;7,7,8,5	(K. 572)	8,7;8,7;8,7 (8).
8,7;8,7;6,6,6,7	(T. 244)	No. 194 (9).
8,7,8,7;7,7;4,4,7,7 (C. 182)		8,7,8,7;4,4,7 (10).

(3) Tune 133 may be sung to the same hymn, by repeating the first and second strains, and by singing them again to the chorus, "Hark."

(4) This must be sung like a double chant, but in slower time; the last three minims must be sung to the last three syllables of each line.

(5) In singing this, each line of the hymn is sung to a strain of chant; each Alleluia, or sets of Alleluias, also to a strain. Where there is no Alleluia, two lines of the hymn are sung to one strain of chant. The Alleluias at the end take two strains.

(6) These tunes are recommended because they are in the same metre. Others would be suitable if transposed.

(7) Repeating the third line.

(8) Slurring the last two minims of the third strain, and repeating the first two words of the last line of the hymn.

(9) Repeating the whole chant, and singing the fifth and sixth lines as one, to the first strain of the tune.

(10) Repeating the first two strains and the last.

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8,7,8,7;7,7,8,8	(K. 218)
8,7,8,7;8,8,7	(C. 5; T. 8; K. 85; B. 9) No. 104 (6).
8,8,8,4	(C. 218; T. 271; K. 253) No. 169 or 194.
8,8,8,8 trochaic	(C. 184)
8,8,8,8;4,7	(K. 582)
8,8,8,8;4,4,8	(C. 142; K. 329)
Veni Creator	(C. 112; T. 385; K. 516) 87, 89 or 103 (8).
8,8,8,8,8,8,8,8	(K. Ps. 96)
8,7,8,7;4,6	(K. 10)
8,8,9,8	(C. 120)
10,8,10,8 }	(C. 72)
9,7,9,7 }	
10,11,10,11	(K. 521)
11,10,11,10	(B. 195)
11,11,11,11	(B. 30)

8,7,8,7, D.
8,8;8,8;8,8 (7).
8,8;8,8;8,8.
87, 89 or 103 (8).
8,8,8,8,8,8 (9).
8,7,8,7 (10).
8,7,8,7(11) or No.169.
No. 194 (12).
No. 102 or 122 (18).
No. 102 or 122 (13).
No. 147 (14).

12,9,12,9 }
11,8,11,8 } (B. 248)

No. 62 or 70, (15).

These accommodations were adopted to avoid the introduction of additional tunes, which would be very seldom used, and which would thus have added considerably to the cost of the book, without any adequate compensation.

The Committee now commend the book to the Church, with a full conviction that it is one in which entire confidence may be placed. Neither time nor trouble has been spared to secure the best tunes extant, and none but those of a decided Church character have been selected. The great improvement which has been manifest in the selections published by the Wesleyans, Congregationalists, and others, as well as of those published expressly for the use of the Church, testifies to the correctness of the principles upon which this work was begun and carried on, and must be highly gratifying to all lovers of real Church Music. The light, florid, secular kind of tunes, which were in use some few years back, have been almost entirely superseded by those of a good, solid, devotional character; and, if the efforts of the Committee have in any way tended to promote so desirable an object in the Canadian Church, they feel themselves well repaid for the labour they have spent upon the present work.

afterwards to the last two; leaving out the small notes in the first strain, and slurring them in the second, third and fourth.

(15) Dividing semibreves and removing slurs.

- (6) Repeating first two lines.
- (7) Repeating "Hosanna, Lord!" and singing three minims to the first syllable of "highest."
- (8) And for the last two lines, repeating the last two strains, slurring the first two notes of each strain, and dividing the last note of each.
- (9) Repeating the last two strains.
- (10) Repeating the last strain, and adding an *Amen*.—Tune 159 is recommended, as having an *Amen*.
- (11) Singing the second and third syllables of each line to one minim.
- (12) Repeating the first two lines.
- (13) Removing all slurs in the former, and dividing semibreves where necessary.
- (14) Singing the chorus, the first time to the first two strains, and

K. 429; B. 192 (4)
are not distinct
ing manner:
7,7,8,7.
o. 164 and 154 (6)
o. 79 and 176 (6)
.M. (7).
7,8,7,8,7 (8).
o. 194 (9).
7,8,7,4,4,7 (10).
by repeating the
the chorus, "Hark,"
t in slower time;
at three syllables
sung to a strain of
to a strain. Wh
ing to one strain of
are in the same
strain, and repeat
the fifth and sixth
st.

PREFACE TO THE FIRST EDITION.

THE objects of this publication are chiefly,—First, to promote Congregational Singing; Secondly, to bring back our people to a kind of singing suited to the character of our service.

In order that the chants and tunes may be sung by the congregation at large, they should not be too high or too low for the majority of singing voices. The most usual fault in existing publications is that the tunes are too high;—this evil has been carefully guarded against. Some favourite tunes have, however, been retained, which are not altogether free from this fault; but it is hoped that the collection will be found to furnish scarcely a hindrance, if any, to those who are capable of singing, in uniting in this part of divine worship.

Another fault of many current tunes is, that they have too great a number of notes, in consequence of unnecessary repetitions and superfluous ornamental notes, wholly unsuited to the singing of a body of voices. These are contrary to the simple, impressive character of our British psalmody in its best days; they lead to continual mistakes in learning the tunes; they produce discord and lead to vain display. In Great Britain, the revival of general congregational singing has been accompanied by a simplification of the tunes, as may be seen in the greater number of books published with this end; and even some of those denominations of Christians who have hitherto upheld the lighter and more florid melo-

dies, have either discarded them, or reduced them to a simple form.

The music is printed in (what is called) *short score*; that is so that the four parts, viz., treble, alto, tenor and bass, stand one under the other, the two former on the treble clef and the two latter on the bass. It is the mode of printing universally adopted in those British publications intended for the use of the multitude, and without it a work of such unusual cheapness could not have been prepared. In both singing and playing the tunes, it is recommended that no notes should be introduced into the melodies but those which are printed; but in playing it will occasionally be requisite to take a tenor note with the right hand, or an alto with the left, on account of their distance from the bass or treble respectively.

The chants, like the tunes, were selected because they were known to be suited for congregational use. For that reason a larger number of single chants have been given, as they are much easier than the double.

A chant consists of either two or four musical phrases, according as it is single or double. Each phrase is intended to be sung to half a verse of a psalm or canticle; and the collection is placed in that part of the verse where the first phrase of the single chant, or the first and third of a double chant ends. To each phrase consists of a single fixed reciting note, occupying the first one bar, and of a variable mediation or cadence, occupying the remaining bars: the mediation being intended to come before the

the colon, and the cadence at the end of the verse. The reciting note is sung to the words at the beginning of the verse, or to those just after the colon; the variable notes to those just before the colon or just before the end of the verse. When a Canticle or Psalm containing an uneven number of verses is sung to a Double Chant, the latter half of the Chant should be repeated to the last verse, leaving the whole chant for the Gloria Patri.

It is desirable to guard against singing the words appropriated to the reciting note too fast, or those for the variable notes too slow. The former should be sung nearly as fast as deliberate reading, but so as to avoid gabbling; the latter scarcely, if at all, slower.

It is an error always to dwell or stop on the last syllable sung to the reciting note. Strictly speaking there should be no *stopping*, except at the end of a musical phrase; unless when absolutely necessary to take breath: but important words, or the word just before a stop in the sense, may be slightly *dwelt upon* or *neetled*, in any part of the reciting note: and if there is no such word at the end of the reciting note, the singer should pass on, without dwelling, from the reciting note directly to the first note of the variable portion. In singing the variable part, we must avoid, when possible, sing- ing an unimportant word on the accented note of a bar, that on the first note after the bar.

To carry out these rules, those syllables in the words sung, to the reciting note, on which it may be proper to dwell, are printed in italics; and an accent has been placed over those syllables to which the first notes of the bars in the variable portion are to be sung; and, when two notes are to be sung to one

syllable, a double accent (thus ^) has been placed. Thus every verse, or half verse, should begin with the reciting note; and if any word is printed in italics, that word should be slightly dwelt on. When the acute accent (') occurs, the first note after the bar should be sung; every subsequent acute accent denoting the first note of a new bar. Sometimes the accent is placed on the first syllable of a verse or half verse; and in that case both the reciting note and the first note after the bar must be sung to that syllable. Sometimes a double (^) accent or accents (^^) will be found on the first syllable, and then a corresponding number of other notes must be added to the reciting note. A hyphen (-) denotes that the next syllable should be sung to the same note as the preceding one.

These hints are given to guard against prevailing errors: but chanting cannot be learned correctly except by imitating those who have learnt to chant, either directly or indirectly, from the cathedrals, chapels royal or college chapels in the mother country. And we shall not have thoroughly good chanting or singing, until we have choral associations for the practice of Church Music, established in every considerable place, with which teachers of singing and choirs may coöperate, and which may establish such models as may be safely followed by the country districts.

The following instructions are necessarily concise, but are thought to contain all the information necessary for reading Church Music, and must prove particularly useful to Congregational Singing Classes. A black board will be required for vocal exercises: these should be selected by the teacher, according to the requirement of the class; commencing with the scale and proceeding to intervals of a third, fourth, fifth, &c. Examples on counting might also be given in like manner.

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The Treble

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INTRODUCTION.

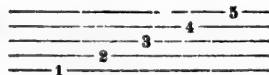
MUSICAL NOTATION.

MUSICAL SOUNDS are represented by characters called *notes*.

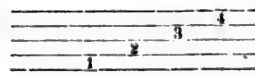
The notes are named, in instrumental music, after the first seven letters of the alphabet, *i. e.* A, B, C, D, E, F and G. In vocal music they are known by the Italian syllables, Do, Re, Mi, Fa, Sol, La, Si.

The notes are written on, between, above and below five parallel lines called a *stave*

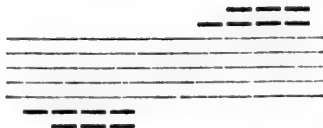
The lowest line is called the *first line*, the next above it the *second*, &c.



The *spaces* between the lines are numbered in like manner, thus,



As only eleven notes can be written on a stave, small additional lines, called *leger lines* are used above and below the stave, the notes being placed on and above them when over the stave, and on and below them when under.



Clefs are used to give names to the notes. Each voice has its own distinguishing clef, and were these used, *leger lines* might be almost avoided. There are three kinds of clefs: *namely*,

The *Treble*, G or *Sol* clef



The C or *Do* clef, named according to its position on the stave, the *Alto* clef



or *Tenor* clef



The *Bass*, F or *Fa* clef



The *Treble Clef* (G or *Sol*) is placed upon the second line of the stave, and gives the note placed upon that line the name of G or *Sol*. This clef belongs, properly, only to the highest range of voices, known as *trebles*, but it is frequently used for the *alto* and *tenor* voices; in which latter case the notes are written eight notes higher than they are intended to be sung. The *Alto* (C or *Do*) clef is placed upon the third line of the stave, giving the note placed upon that line the name of C or *Do*. The *Tenor* clef differs from the *alto* clef by being placed on the fourth line instead of the third, giving the note placed on the fourth line the name of C or *Do*. The *Bass* (F or *Fa*) clef is placed upon the fourth line of the stave, giving the note placed upon that line the name of F or *Fa*.

INTRODUCTION.

The names of the notes upon the various staves are,

Leger lines above. Spaces above. Leger lines below. Spaces below.

1 2 3 4 5 1 2 3 4 1 2 3 1 2 3

Treble

Mi Sol Si Re Fa Fa La Do Mi La Do Sol Si Re Do La Re Si Sol
 E G B D F F A C E A C G B D C A D B G

Alto

Fa La Do Mi Sol Sol Si Re Fa Si Re La Do Mi Re Si Mi Do La
 F A C E G G B D F B D A C E D B E C A

Tenor

Re Fa La Do Mi Mi Sol Si Re Sol Si Fa La Do Si Sol Do La Fa
 D F A C E E G B D G B F A C B G C A F

Bass

Sol Si Re Fa La La Do Mi Sol Do Mi Si Re Fa Mi Do Fa Re Si
 G B D F A A C E G C E B D F E C F D B

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The relative position of the several voices, with their respective clefs, may be seen by reference to the following staff of eleven lines, called the *full* or *great staff*, as it embraces the ordinary compass of the human voice, both male and female. The note C or *Do* is found on the middle line of the eleven, for which reason it is often called "middle C." In the following Example the notes after each clef point out the various positions of this note C or *Do*, which always retains the same sound.

The diagram shows a single musical staff with eleven lines. It is divided into three sections by brackets above the staff:

- Men's voices.** This section includes the Bass, Baritone (or 2nd Tenor), and Tenor parts. The note C (middle C) is shown on the middle line of the staff.
- Seldom found genuine except in boys.** This section includes the Alto (or Contralto) and Mezzo Soprano parts. The note C is shown on the line below the middle line.
- Women's and boys' voices.** This section includes the Soprano (or 2nd Treble) and Treble parts. The note C is shown on the line above the middle line.

Below the staff, the names of the voice parts are listed: Bass, Baritone, or 2nd Tenor, Tenor, Alto, or Contralto, Mezzo Soprano, Soprano, or 2nd Treble, and Treble.

As musical sounds may be of different lengths of duration, the notes expressing them are written in different forms, according to the length of time which each note is to be sustained. In modern music there are six principal characters used, viz. :

The Semibreve.

The Minim.

The Crotchet.

The Quaver.

The Semiquaver.

The Demisemiquaver.

Each note having its corresponding rest, or silence mark ; thus,



Music is divided into small equal portions, called *Bars* ; these portions are separated by perpendicular lines drawn across the Staff.

The relative duration of the notes is shewn in the following table :—

ONE SEMIBREVE

is equal to *two* MINIMS,
or *four* CROTCHETS,
or *eight* QUAVERS,
or *sixteen* SEMIQUAVERS,
or *thirty-two* DEMISEMIQUAVERS,

In like manner,—

One minim is equal to two crotchets, or four quavers, or eight semiquavers, or sixteen demisemiquavers.

One crotchet is equal to two quavers, or four semi-quavers, or eight demisemiquavers.

One quaver is equal to two semiquavers or four demisemiquavers.

One semiquaver is equal to two demisemiquavers

It will be observed, some of the notes are grouped together in the example ; this grouping in any way affects the length of the notes.

When the figure 3 is placed over or under three notes of the same value, they are then performed in the time of two, and are called a *triplet*. Groups of sixes, played in the time of four, as well as other irregular grouping of notes, are met with chiefly in instrumental music : such, however, seldom occur in vocal ecclesiastical music.

A *dot* is often placed after a note or a rest, to make the note or rest before the dot, one half as long again. A dot after a semibreve will make it as long as a semibreve and a minim, &c., as is shown in the following table :
Dotted Semibreve, equal to Dotted Minim, equal to Dot. Crotchet, equal to Dot. Quaver, equal to Dot. Sem-Qua. equal to

A *double dot* adds one additional quarter to the note preceding the dot.

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ix

There are two kinds of time used in music, *common time* and *triple time*; the former the even time, the latter the uneven.

Common time is represented by C or C or $\frac{2}{4}$

This latter is sometimes called *half common time*, because in it there is only the value of one minim in a bar, while in the two former there is the value of two minims, or one semibreve.

Triple time is represented by the figures $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

The upper figure shewing the number of parts contained in each bar; the lower figure indicating the kind of notes referred to, by shewing what part of a semibreve is intended.

Thus, $\frac{3}{2}$ means three half semibreves, or three minims in a bar.

$\frac{3}{4}$ means, three-fourths of a semibreve, or three crotchets in a bar.

$\frac{3}{8}$ likewise, three-eighths or quavers.

There are also *Compound Common* and *Compound Triple* times; the former consisting of two bars of triple time in one, and known by the figures

$\frac{6}{8}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{12}{4}$

the latter consisting of three bars of triple time in one, and known by

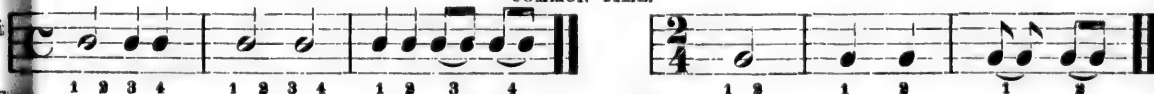
the figures $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

These latter are seldom met with in church music.

MUSICAL ACCENT.

This term is applied to the stress which belongs to certain parts of each bar, the stress being stronger, in all cases, upon the first note of each bar, and correspondingly lessened upon each subsequent uneven part of the bar; the principal divisions, however, being stronger than the lesser divisions, as shewn by the following examples of counting; the figures shew the separate beats in the bar, which may, in some cases be subdivided. In Compound Common and Compound Triple time the accent falls upon the first part of each dotted crotchet, or the first of each division of three quavers, &c.

COMMON TIME.



COMPOUND COMMON TIME.



A

INTRODUCTION.

TRIPLE TIME.



COMPOUND TRIPLE TIME.



It is necessary that every learner should carefully count or beat the Time with the hand or finger. (The habit of beating with the foot, or in such a way as to annoy one's neighbour, is very much to be deprecated.) The person beating Time is to beat "one, two," or "one, two, three," or "one, two, three, four," &c. &c., according to the Time of the piece. He is at liberty to beat at each Minim, or at each Crotchet, or at each Quaver. Thus in Common time he may either beat two, or four, or eight beats in a Bar. In Triple Time he may beat three, or six. In Compound Common Time, two or six. In Compound Triple, three or nine, may be counted. In this we are to be guided by the difficulty of the piece, it being desirable to make the largest number of beats when the music is most intricate; but in every case the beat must be made downwards at the beginning of each Bar, and upwards at the end. The remaining beats are to be made to the right, or to the left, or both, according to the number of beats required, and according as the Time is Common or Triple.

SCALES AND KEYS.

A SCALE consists of a regular succession of notes, commencing with any one and proceeding to its octave. There are two kinds of SCALES ordinarily used in music,—the one called the *Diatonic* or *natural*, the other the *Chromatic* or *artificial*;—the former is again subdivided into *Major* and *Minor*.

Each diatonic scale is composed of five Tones and two Semitones. In the *Major diatonic* scale the Semitones occur between the third and fourth and the seventh and eighth degrees—the eighth degree being a repetition of the first.

In the *Minor diatonic* scale the semitones naturally occur between the second and third and fifth and sixth degrees; but inasmuch as, in ascending, this scale is not agreeable to the ear, it undergoes a modification in the *accidentally* raising of the sixth and seventh degrees one semitone: this change, however, only takes place in ascending.

The *Chromatic* or *artificial* scale consists of twelve semitones; characters called *sharps* \sharp and *flats* \flat being placed before the several notes, where necessary, to mark these *artificial* notes which have not separate places of their own on the staff. *Sharps* are used in ascending, *flats* in descending, to point out these artificial notes. Another

character termed the *natural* ♮, is also used to restore any note which may have been previously altered by a *sharp* or *flat* to its original position.

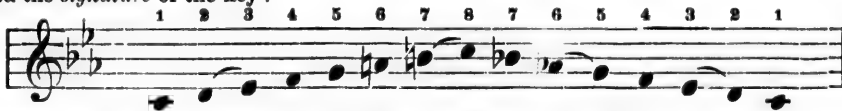
These sharps and flats, (*accidentals*, as they are called when used promiscuously), become particularly useful in the formation of the several Diatonic Scales, one *major* and one *minor* of which is formed on each note of the Chromatic Scale, thus making twenty-four major and minor scales.

The position of the several sharps and flats will be easily seen by finding the proper place for the semitones in the several keys. Thus, if a major scale begins on C or *Do*, which is the natural scale, the semitones fall between *Mi* and *Fa* and *Si* and *Do*, all the other notes being one tone apart; thus,



Were this scale placed in the minor, the semitones would occur between the second and third and fifth and sixth, and to effect this it would be necessary to employ flats; thus,

With the modification, however, which the minor scale undergoes, it would be written as in the following example, the three flats necessary for the formation of the scale being placed immediately after the clef, in which case it would be called the *signature* of the key:



It will be seen that the *naturals* employed in the ascending scale modify it, by placing the semitones between the seventh and eighth, instead of between the fifth and sixth; while in descending, the *flats* restore the scale to its original position.

The *sharps*, according to the order in which they are used, are five notes above each other, the first being F, the second C, the third G, the fourth D, the fifth A, the sixth E, the seventh B.

The *flats* are five notes below, the first being B, the second E, the third A, the fourth D, the fifth G, the sixth C, the seventh F.


The keys are likewise five notes apart—the sharp keys five notes above, the flat keys five notes below. In the *Major*, the natural key is C; one sharp, G; two sharps, D; three sharps, A; four sharps, E; five sharps, B; six sharps, F♯; seven sharps, C♯. One flat, F; two flats, B♭; three flats, E♭; four flats, A♭; five flats, D♭; six flats, G♭; seven flats, C♭.

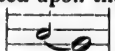

In the *Minor*, the natural key is A; one sharp, E; two sharps, B; three sharps, F♯; four sharps, C♯; five


sharps, G \sharp ; six sharps, D \sharp ; seven sharps, A \sharp . In the three latter, a character called a *double sharp* \times becomes necessary; this raises the sharpened note one additional semitone. The key of one flat is D; two flats, G; three flats, C; four flats, F; five flats, B \flat ; six flats, E \flat ; seven flats, A \flat . A *double flat* $\flat\flat$ depresses a flattened note one additional semitone.

When the Minor scale contains the same number of sharps or flats as a Major key, the *relative* Minor scale, as it called, is invariably a minor third, or three semitones below the major; the *relative* Major key (or the key with the same number of sharps and flats) being a minor third above its relative minor. A major third contains four semitones. The minor scales contain three flats or three naturals more than the major of the same name.

The simplest way of discovering whether a key is major or minor, is to refer to the last chord in the piece, the lowest note of which will be the Key-note. If the third above this last lowest note is major, the key will be major; if the third is minor, the key will be minor. A minor piece of music often ends in the major, it is therefore necessary to refer to the *signature* to discover whether the key is really major or minor.


The *Slur* , placed over or under two or more notes of different name, signifies that such notes are to be smoothly performed, or to be sung to one syllable, a slight emphasis being placed upon the first.

The *Appoggiatura*, a small note beyond the proper number belonging to  is performed nearly thus, 

The *Tie* , the same mark as the Slur, except that it is over two notes of the same name:

They are performed as one, thus 

The *Pause* , placed over a note or rest, signifies that a pause may be made on it at pleasure.

The *Double Bar* occurs in the middle or at the end of an entire movement, and is like a full stop in common reading. When it has dots on either side of it, the portion of music between the last Double Bar and it, is to be repeated. 

The mark $\$$ directs the repetition to begin at the preceding mark $\$$





Da Capo, or D. C. (*i. e.* begin again), and play or sing as far as to the words *Il Fine*, the end.

Piano, *p.*, soft. *Pianissimo*, *pp.* very soft. *Forte*, *f.*, loud. *Fortissimo*, *ff.* very loud.

Crescendo, *cres.*, or , increase in loudness. *Diminuendo*, *dim.*, or , diminish the tone.

, alternate loud and soft, or swelling.

Mezzo Staccato , distinctly and firmly. *Staccato* , very short and "crisply."

When the figures  and  stand over Bars on each side of a Double Bar, the preceding part has to be performed twice, and the second time the Bar or Bars marked  are to be omitted, and those marked  are to be substituted.

Adagio, very slow. *Largo*, slow. *Andante*, gently. *Moderato*, moderate. *Allegro*, fast. *Presto*, very fast.

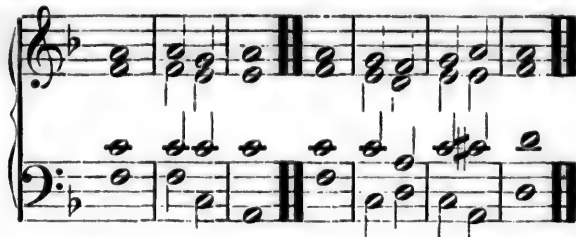
Grave, with solemnity. *Maestoso*, majestically. *Con Espressione*, with expression. *Legato*, Smoothly.

Pastorale, in a pastoral manner. *Vivace*, in a lively manner. *Con Fuoco*, with fire and energy.

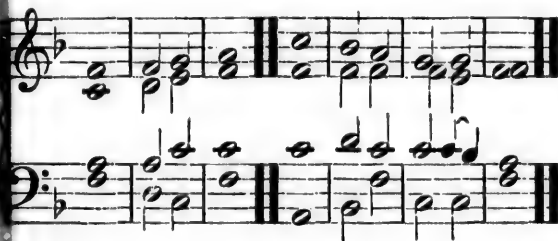


3

FARRANT.



4



Venite.

O come, let us sing unto the Lord : let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving : and shew ourselves glád in him with Psálms.

For the Lord is a great God : and a great King above all gods. In his hand are all the corners of the earth : and the strength of the hills is his also.

The sea is his and he made it : and his hands prepared the dry land.

O come, let us worship, and fall down : and kneel before the Lord our Maker.

For he is the Lord our God : and we are the people of his pasture, and the sheep of his hand.

To day if ye will hear his voice, harden not your hearts : as in the provocation, and as in the day of temptation in the wilderness ;

When your fathers tempted me : proved me, and saw my works.

Forty years long was I grieved with this generation, and said : It is a people that do err in their hearts, for they have not known my ways.

Unto whom I swear in my wrath : that they should not enter into my rest.



Venite.

O come, let us *sing* unto the Lórd : let us heartily *rejoice* in the strength of our salvation.

Let us come before his *presence* with thanksgiving : and shew ourselves glád in him with Psálms.

For the *Lórd* is a great Gód : and a *great* King abóve all góds. In his hand are all the *corners* of the eáर्थ : and the *strength* of the hills is his álso.

The sen is *his* and he máde-it : and his *hands* prepared the dr^y lánd.

O come, let us *worship*, and fall dówn : and *kneel* before the Lórd our Máker.

For *he* is the Lórd our Gód : and we are the people of his *Christ* *pasture*, and the shéep-of his hánd. *he* féast

To day if ye will hear his *voice*, *harden* nóť your héarts : as *he* *not* w the *provocation*, and as in the day of temptátion in the wilderness, wick

When your *fathers* tómpťed mé : proved mé, and sáw náť trút^h *Christ* works.

Forty years long was I *grieved* with this generátion, and sáid *more* *It* is a *people* that do err in their *hearts*, for they háve n^o *For* in known my wáys. *how*, he

Unto whom I *swear* in my wráth : that they should n^ot *rewi* *but* enter into my rést.

9

HAVERGAL.

10

RUSSELL.



LUMPHREY.

11

TURNER.



12



Easter Anthem.

the people of **CHRIST** our *passover*: sacrificed for us: therefore let us keep
the feast;

let your hearts: as **not** with the old *leaven*, nor with the *leaven* of malice-
tion in the wilderness: wickedness: but with the unleavened *bread* of sincerity/
ed me, and saw new truth.

Christ being raised from the *dead*, dieth no more: death hath
generation, and said *more* dominion over him.

for they have no fear in that he *died*, he *died* unto sin once: but in that he
now, he liveth unto God.

that they should not likewise reckon ye also *yourselves* to be dead indeed unto
but alive unto *God* through *Jésus Christ* our Lord.

Christ is *risen* from the dead: and become the first-fruits of
them that slept.

For *since* by man came death: by man came also the resur-
rection of the dead.

For as in *A'dam* all die: even so in *Christ* shall all be made
alive.

Glory be to the *Father*, and to the *Són*: and to the *Hóly*
Ghost;

As it was in the *beginning*, is *now* and *éver* shall be: *world*
without end. Amen.

13

SPENCER.

14

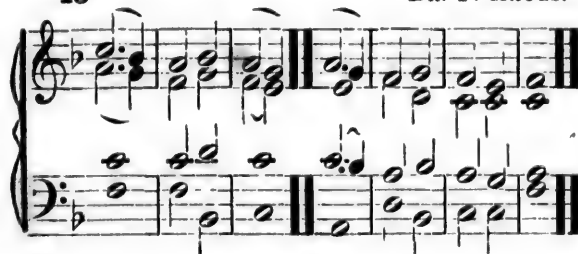


15

DR. P. HAYES.

16

DR. BLOW.



Te Deum.

We praise thee, O Gód : we acknowledge thee to be the Lórd.

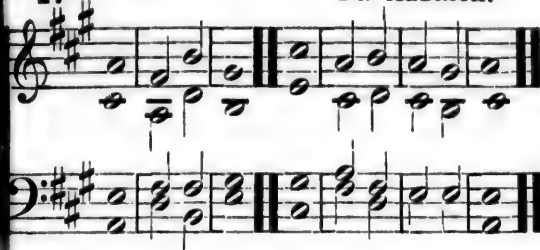
All the earth doth wórship thee : the Fátter éverlásting.
To thee all *Angels* cry' aloud : the *Heavens*, and all the Pówers therein.

To thee *Cherubin* and *Séraphin* : continually' do cry',
Holy, Hóly, Hóly : Lórd Gód of Sábaóth ;
Heaven and earth are full of the Májesty : of thy Glóry'.
The glorious *company* of the Apóstles : práise thee.
The goodly *fellowship* of the Próphets : práise thee.

The noble ármy of Mártys : práise thee.
The holy *Church* throughout all the wórld : doth' acknowledge thee ;
The Fátter : of an infinite Májesty' ;
Thine honouráble, true : and ón'ly Són ;
Also the Hóly Ghóst : the Cómfortér.
Thou art the Kíng of Glóry : O' Christ ;
Thou art the éverlásting Són : of the Fátter.
When thou tookest upon thee to deliver mán : thou didst not abhór the Vírgin's wómb.

17

DR. ALDRICH.



DR. BLOW.

19

DR CROFT.



18

DR. NARES.



20

JONES.



Te Deum.

thée.
e wórl'd : doth' a
ón ;
Christ ;
e Fát'hér.
deliver mán : the

WE praise thée, O Gód : we *acknowledge* thée to bé the
rd.
All the *earth* doth wórship thée : the Fát'hér éverlásting.
To thee all *Angels* cry' aloud : the *Heavens*, and all the
wers therein.
To thee *Cherubin* and *Séraphin* : continually' do cry',
Holy, Hóly, Hóly : Lord Gód of Sábaóth ;
Heaven and *earth* are fúll-of the Májesty : of thy Glòry'.
The glorious *company* óf-the Apóstles : práise thée.
The goodly *fellowship* óf the Próphets : práise thée.

The noble ármý of Mártýrs : práise thée.
The holy *Church* throughout all the wórl'd : doth' ac-
knowledge thée ;
The Fát'hér : of an ínfinite Májesty' ;
Thine honouráble, true : and ón'ly Són ;
Also the Hóly Ghóst : the Cómfortér.
Thou art the Kíng of Glóry : O^ ^ Christ ;
Thou art the éverlásting Són : óf the Fát'hér.
When thou tookest upon thee to deliver mán : thou
didst not abhór the Vírgin's wómb.

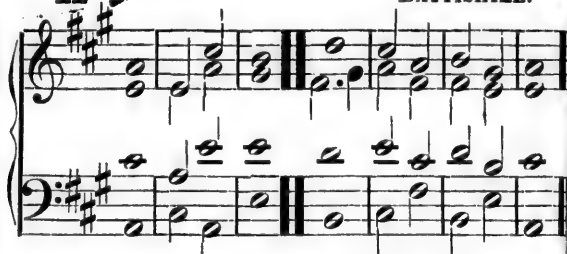
21

W. JONES.



22

BATTISHILL.



23

DR. ALCOCK.



24

DR. W. HAYES.



Te Deum—(CONTINUED.)

When thou hadst overcome the sharpness of death :
thou didst open the *Kingdom* of Heaven to all be-
lievers.

Thou sittest at the *right hand* of God : in the glory of
the Father.

We believe that thou shalt come : to be our Judge.

We therefore *pray thee*, help thy servants : whom thou
hast redeemed with thy precious blood.

Make them to be numbered with thy saints : in glory
everlasting.

O Lord, save thy people : and bless thine héritage
Go'vern them : and lift them up for éver.

Day' by day : we mágni-f'y thee ;

And we worship thy Náme : ever, wórl'd without énd.

Vouchsáfe, O Lórd : to keep us this day without sín.

O Lord, have mércy upón us : have mércy upón ús.

O Lord, let thy *mercy* lighten upón us : as our trúst
is in thee.

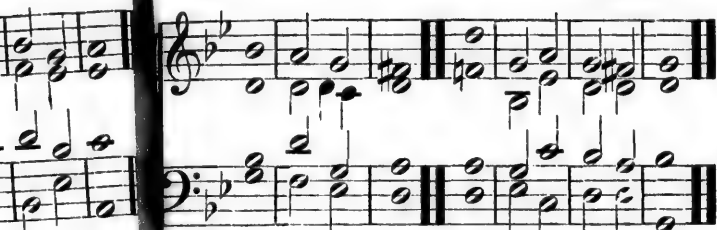
O Lord, in thee háve I trústed : let me néver be co-
founded.

When
u didst
ers.
thou si
Fáther
We belie
ve ther
redeem
ake th
lasting

TISHILL.

25

PURCELL.



W. HAYES.

27

DR. C. GIBBONS.



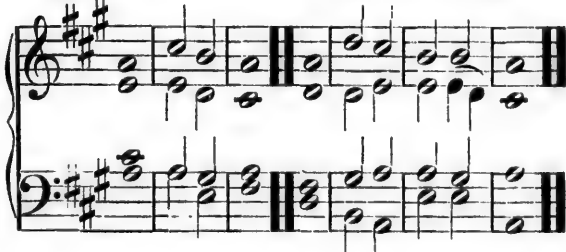
26

DR. ALDRICH.



28

DR. W. HAYES.



Te Deum—(CONTINUED.)

ine héritage
ver.

ld without én
ay without sín
érecy úpon ús.
s : as our trúst

o névér bé co

When thou hadst overcome the sharpness of death :
thou didst open the Kingdom of Heaven to all be-
ers.

thou sittest at the *right* hánd of Gód : in the glóry óf
Fáther.

We believe that thóu shalt cóme : to bê oúr Júdege.

We therefore pray thee, hélp thy sérvants : whom thou
hast rédeemed with thy précious blood.

Máke them to bê *numbered* with thy *sáints* : in glóry
lásting.

O *Lord*, sáve thy péople : and bléss thine héritage.

Go'vern thém : and líft them úp for éver.

Day' by dáy : *we magni-f'y* thee ;

And we wórship thy Náme : ever, wórld without énd.

Vouchsáfe, O Lórd : to keep us this day without sín.

O *Lord*, have mércy úpon us : have mércy úpon ús.

O *Lord*, let thy *mercy* líghten úpon us : as our trúst is
in thee.

O *Lord*, in *thee* háve I trústed : let me névér bê con-
founded.

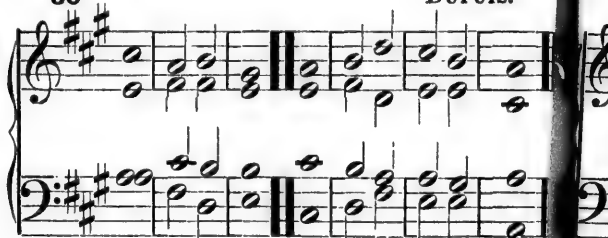
29

LEE.



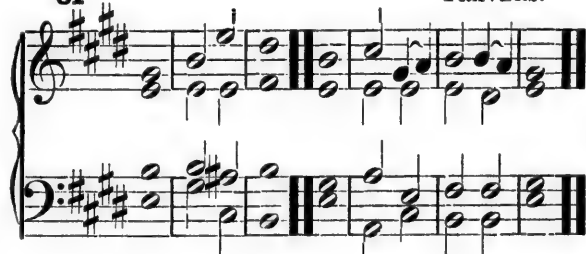
30

DUPUIS.



31

TRAVERS.



32

BATTISHILL.



Benedicite.

O ALL ye Works of the *Lord*, bléss ye-the Lórd : praise *him*, and mágnify hín for éver.

O ye Angels of the *Lord*, bléss ye-the Lórd : &c.

O ye *Heavens*, bléss ye-the Lórd : &c.

O ye Waters, that be above the *firmament*, bléss ye-the Lórd : &c.

O all ye Powers of the *Lord*, bléss ye-the Lórd : &c.

O ye Sun and *Moon*, bléss ye-the Lórd : &c.

O ye Stars of *Heaven*, bléss ye-the Lórd : &c.

O ye Showers and *Dew*, bléss ye-the Lórd : &c.

O ye Winds of *God*, bléss ye-the Lórd : &c.

O ye Fire and *Heat*, bléss ye-the Lórd : &c.

O ye Winter and *Summer*, bléss ye-the Lórd : &c.

O ye Dews and *Frosts*, bléss ye-the Lórd : &c.

O ye Frost and *Cold*, bléss ye-the Lórd : &c.

O ye Ice and *Snow*, bléss ye-the Lórd : &c.

O ye Nights and *Days*, bléss ye-the Lórd : &c.

O ye Light and *Darkness*, bléss ye-the Lórd : &c.

O ye Lightnings and *Clouds*, bléss ye-the Lórd : &c.

O let the *Earth* bléss the Lórd : yea, let it praise, &c.

DUPUIS.

33

FELTON.

34

LANGDON.

BATTISHILL.

35

(Before Gospel.)

36

(After Gospel.)

Glo - ry be to Thee, O God!

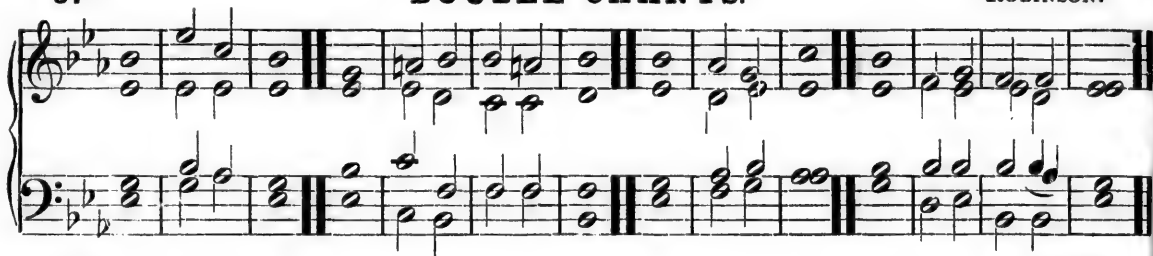
Thanks be to Thee, O Lord!

Benedicite—(CONTINUED.)

rd : &c.
 rd : &c.
 the Lórd : &c.
 Lórd : &c.
 Lórd : &c.
 rd : &c.
 Lórd : &c.
 the Lórd : &c.
 ye-the Lórd : &c.
 a, let it praise, &c.

O ye Mountains and *Hills*, bless ye-the Lórd : &c.
 O all ye Green Things upon the *Earth*, bless ye-the Lórd : &c.
 O ye *Wells*, bless ye-the Lórd : &c.
 O ye Seas and *Floods*, bless ye-the Lórd : &c.
 O ye *Whales*, and all that move in the *Waters*, bless ye-the Lórd : &c.
 O all ye Fowls of tl *Air*, bless ye-the Lórd : &c.
 O all ye Beasts and *Cattle*, bless ye-the Lórd : &c.
 O ye Children of *Men*, bless ye-the Lórd : &c.

O let *Israel* bless the Lórd : &c.
 O ye Priests of the *Lord*, bless ye-the Lórd : &c.
 O ye Servants of the *Lord*, bless ye-the Lórd : &c.
 O ye Spirits and Souls of the *righteous*, bless ye-the Lórd : &c.
 O ye holy and humble Men of *heart*, bless ye-the Lórd : &c.
 O Ananias, Azarias and *Misael*, bless ye-the Lórd : &c.
 Glory be to the Father, &c.
 As it was in the beginning, &c.



Benedictus.

BLESSED be the Lord Gód of Israel : for he hath
visited and redeemed his péople ;

And hath raised up a mighty salvátion fór us : in the
house óf his sérvant Dávid ;

As he spake by the *mouth* of his hóly próphets : which
have been sínce the wórld begán ;

That we should be *saved* fróm our énemies : and from
the hánds of áll that háte us ;

To perform the mercy *promised* to óur forefátthers
and to remémber his hóly cóvenant ;

To perform the oath which he *swore* to our forefátthers
A'brahám : that hé would gi've ús ;

That we being delivered out of the hánd of our éne-
mies : might sérv him without féar,

In holiness and righteousness befóre him : all the dáy
óf our life.

ROBINSON.

39

COOKE.



LAWES.

40

HAYES.



our forefathers

to our forefathers

and of our ene

him : all the day

Benedictus—(CONTINUED.)

And thou, *Child*, shalt be called the *prophet* of the
 Highest : for thou shalt go before the face of the Lord to
 prepare his ways ;
 To give knowledge of *salvation* unto his people : for
 the remission of their sins,

Through the tender mercy of our God : whereby the
Day-spring from on high hath visited us ;

To give light to them that sit in *darkness*, and in the shá-
 dow of death : and to guide our feet into the way of peace.

Glory be to the Father, &c.

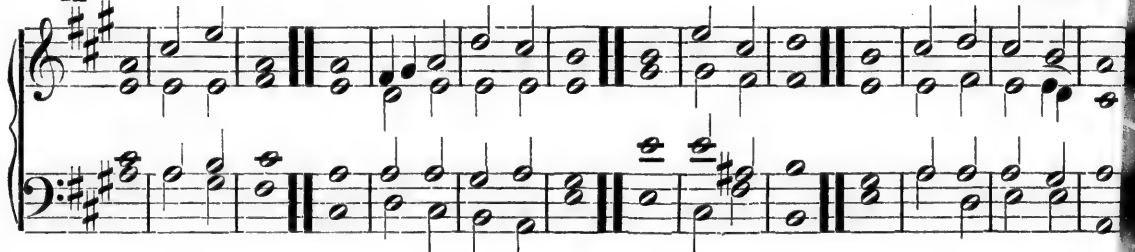
41

CROTCH.



42

NORRIS.



Jubilate.

O BE joyful in the *Lord*, áll ye lánds : serve the Lord
with *gladness*, and come *before* his présence with a s^ong.

Be ye sure that the Lord hé is G^od : it is he that hath
made us, and not *we ourselves* ; we are *his people*, and the
shéep-of his pásture.

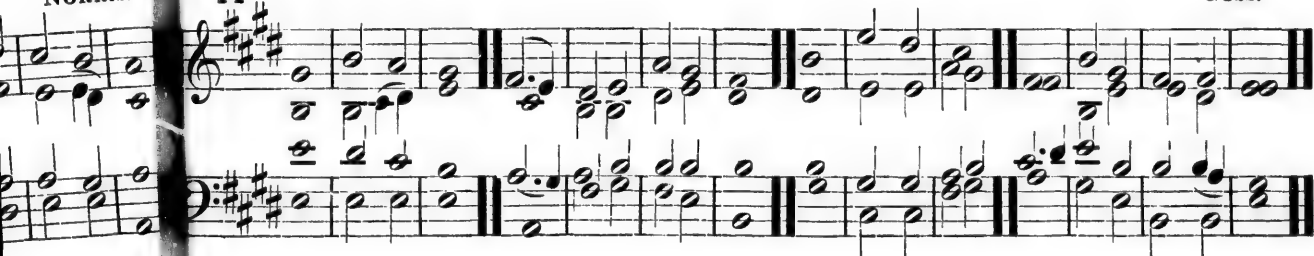
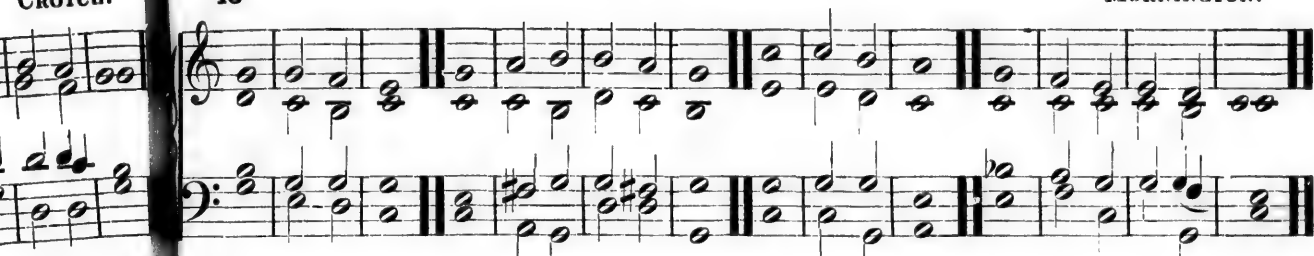
O go your way into his gates with *thanksgiving*, and

into his cóurts with *práise* : be thankful unto *him*,
speák good óf his N^ome.

For the Lord is *gracious*, his *mercy* is éverlásting
and his truth *endureth* from generátion to generátion.

Glory be to the Father, &c.

As it was in the beginning, &c.



Jubilate.

Thankful unto him, O BE joyful in the Lord, all ye lands : serve the Lord
with gladness, and come before his presence with a song.
Be ye sure that the Lord hé is Gód : it is he that hath
made us, and not *we ourselves* ; we are *his people*, and the
sheep-of his pásture.
O go your way into his gates with *thanksgiving*, and

into his cóurts with praise : be thankful unto *him*, and
speák good óf his Náme.

For the Lord is *gracious*, his *mercy* is éverlásting
and his truth *endureth* from *generation* to *génération*.

Glory be to the Father, &c.

As it was in the beginning, &c.

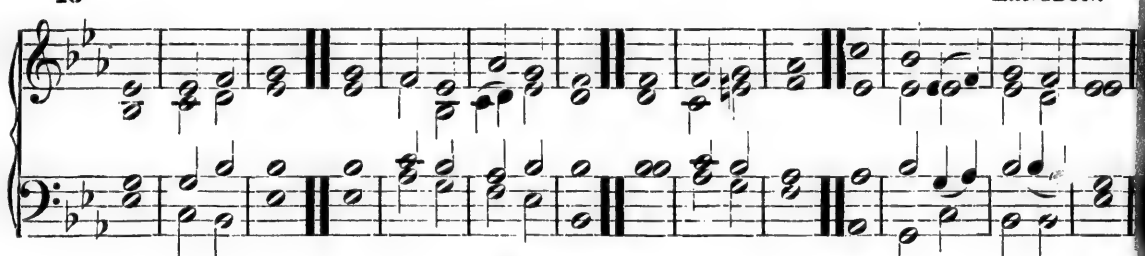
45

RANDALL.



46

LANGDON.



Magnificat.

My *soul* doth *mágnify*-the Lórd : and my spirit *hath* rejoiced in Gód my Saviour.

For he háth *regárded* : the lowlinéss of his hand-
maiden.

For, behóld, from hénceforth : all generátions shall
cáll me *blesséd*.

For he that is *mighty* hath *mágnified* mé : and hóly
is his Náme

And his mercy is on thém that féar him : throughóut
all generátions.

He hath shewed *strength* with his árm : he hath sca-
tered the *proud* in the imaginátion of their hearts.

He hath put down the *mighty* fróm their séat : and
hath exálted the húmble and méek.

He hath filled the *hungry* with good things : and t-
rich he háth sent émy away.

He remembering his mercy, hath *holpen* his sérv-
Is'rael : as he promised to our *forefathers*, Abraham á-
his éed, for éver.

Glory be to the Fátter, &c.

My s-
joiced
For h-
maiden.
For,
all me-
For h-
his N-
And
géner-



Magnificat.

m : he hath sca
eir hearts.

their séat : an

things : and t

olpen his sérvan

rs, Abraham á

My soul doth mágnify the Lórd : and my spirit hath
joyiced in Gód my Sáviour.

For he háth regárded : the lowlinéss of his hand-
aidén.

For, behóld, from héncéforth : all generátions shall
all me blessed.

For he that is *mighty* hath mágnified mé : and hóly
his Náme.

And his mércy is on thém that féar him : throughóut
generátions.

He hath shewed *strength* with his árm : he hath scat-
tered the *proud* in the imaginátion of their héarts.

He hath put down the *mighty* fróm their séat : and
hath exálted the húmble and méek.

He hath filled the *hungry* with good things : and the
rich he háth sent émpy áway.

He remembering his mércy, hath *holpen* his sérvant
Is'rael : as he promised to our *forefathers*, Abraham ánd
his séed, for évér.

Glory be to the Father, &c.



Cantate.

O SING unto the Lord a new s^ong : for he háth done
márvellous thíngs.

With his own right hand, and with his hóly árm :
hath he góttén himself the victory.

The Lord declared his salvátion : his righteousness
hath he openly shewed in the sight of the heáthen.

He hath remembered his me^{cy} and truth toward the
house of Is^{ra}el : and all the ends of the world have seen
the salvátion óf our Gód.

Shew yourselves joyfú unto the Lord, ál ye lánds
sing, rejoice, and give thánks.

Praise the Lord upón the hárp : sing to the hárp with
a psálm óf thanksgíving.

With trumpets álso and sháwns : O shew yourself
joyfú befóre the Lórd the Kíng.

Let the sea make a noise, and all that thérein is : the
round world and théy that dwéll thereín.

Let the
ful toge
eáth.

Lord, ha
p this l

hoven)

51

Easter Anthem

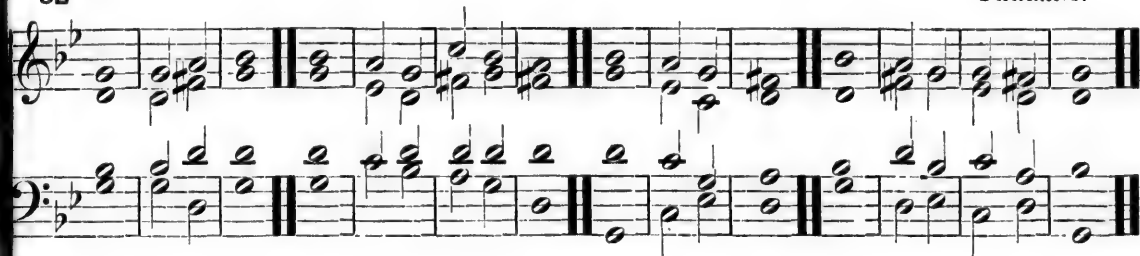
18



IANDEL.

52

FARRANT.



Cantate—(CONTINUED.)

all ye lands
the harp with
new yourselfe
therein is : the

Let the floods clap their *hands*, and let the hills be
ful together before the Lórd : for he cómeth to júdge
eáth.

With *righteousness* shall he júdge the wórlđ : and the
pé ple with éqúity'.
Glory be to the Father, &c.

~~~~~  
**AFTER COMMANDMENTS.**

Lórd, have mércy upón us : and incline our hearts to  
p this lów.

Lórd, have mércy upón us : and write all these thy  
laws in our *hearts*, wé beséech Thée.



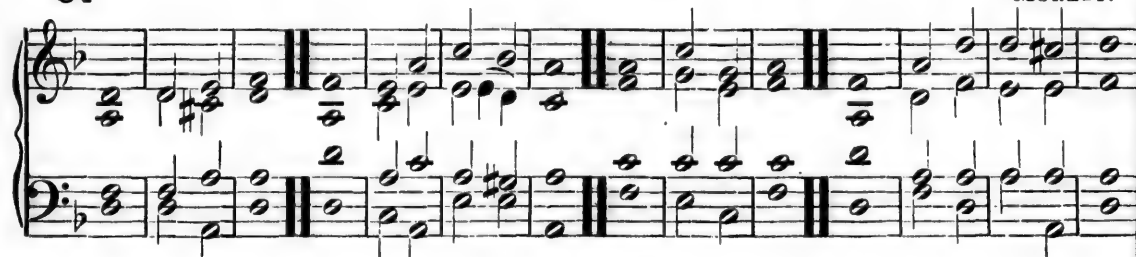
53

NEWBY.



54

MORLEY.



### Aunc Dimittis.

LORD, now lettest thou thy *servant* depárt in peáce :  
according tó thy wórd,

For mine eyés have seen : thy' salvátion,  
Which *thou* hást prepared : before the fáce of All  
péople ;

To be a *light* to ligheten the Géntiles : and to be  
*glory* of thy péople Is'rael.

Glory be to the Father, &c.

As it was in the beginning, &c.

God b  
light  
That t  
lth an  
let th  
ple pr  
let  
ge the  
h.

NEWBY.

51

FLINTOFF.



MORLEY.

56

(For Benedicite.)



O all ye Works of the Lord, bless ye the Lord : Praise Him and mag - ni - fy Him for ev - - er.

### Deus Misereatur.

les : and to be

God be *merciful* unto us, and *bless* us : and shew us  
light of his *countenance*, and be *merciful* unto us ;  
That thy way may be known upon *earth* : thy *saving*  
th among all *nations*.

Let the people *praise* thee, O Gód : yea, let all the  
ple *praise* thee.

Let the *nations rejoice* and be *glad* : for thou shalt  
re the folk *righteously*, and govern the *nations* upon  
th.

Let the people *praise* thee, O Gód : yea, let all the  
people *praise* thee

Then shall the *earth* bring forth her increase : and *God*,  
even our own *God*, shall give us his *blessing*.

*God*' shall *bless* us : and all the *ends* of the world shall  
fear him.

Glory be to the Father, &c.

As it was in the beginning, &c.

57

## RESPONSE AFTER COMMANDMENTS.

WALMSLEY.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law. and write all these Thy

*p* *f*

Organ. Voice.

58

MARBECK.

laws in our hearts, we be - seech Thee.

Lord, have mer - cy up - on us, and in -

cline our hearts to keep this law. and write all these Thy laws in our hearts we be - seech Thee.

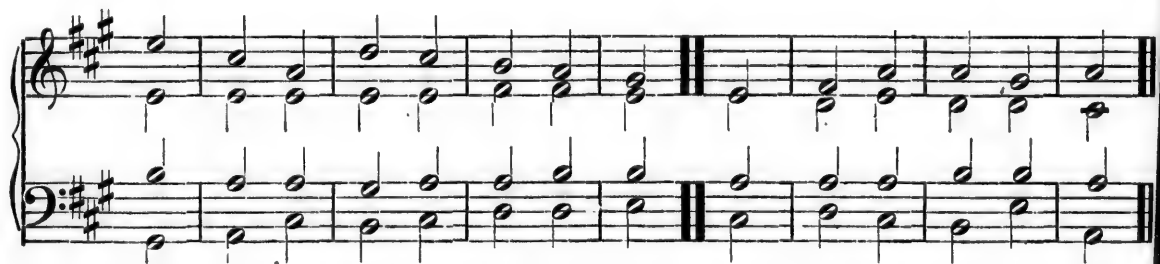
all these Thy  
Lord, have mer - cy up - on us, and in - cline our hearts to keep this law. us, and

write all these Thy laws in our hearts, we be - seech Thee  
Lord, have mer - cy up - on

us, and in - cline our hearts to keep this law. and write all these Thy laws in our hearts, we be - seech Thee.

C. M.

61

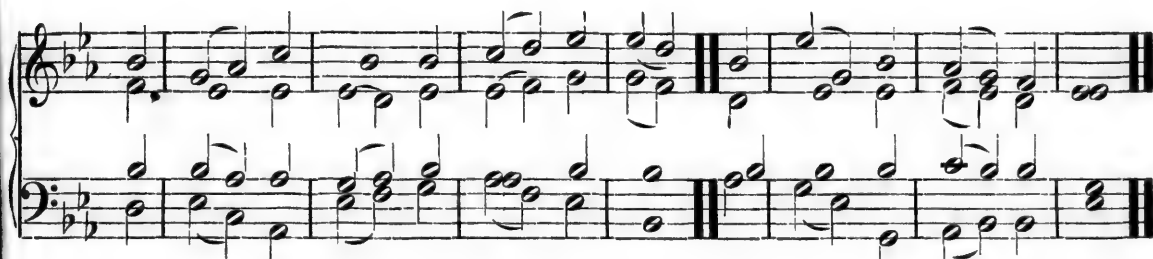
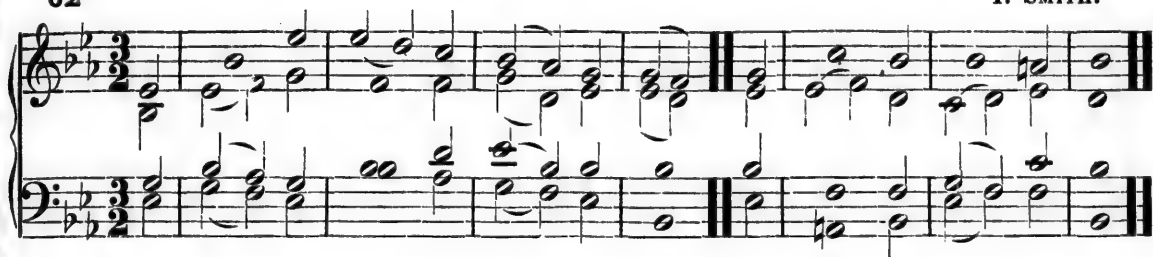


Abridge.

C. M.

62

I. SMITH.

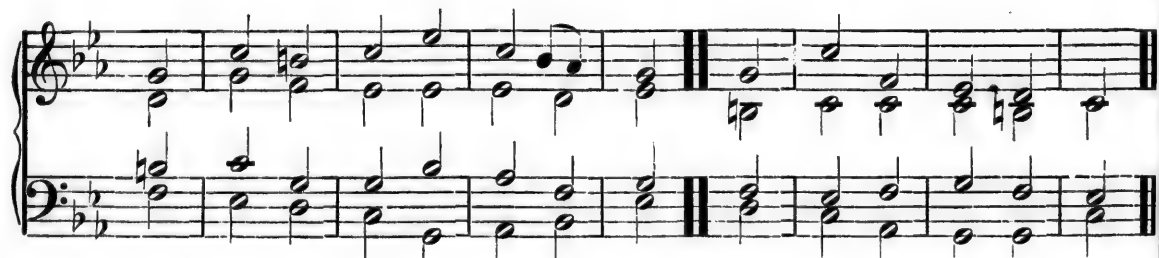


Bangor.

C. M.

63

DR. MILLER.



64



Bedford.

C. M.

64

WHEALL.

This musical score is for a hymn titled "Bedford. C. M. WHEALL." in common time (C). The piece is in the key of D major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked as 64. The score is written for two staves, Treble and Bass, and consists of two systems. Each system contains a Treble staff and a Bass staff. The music is primarily composed of chords, with some single notes in the Treble staff. The first system has 16 measures, and the second system has 16 measures. The piece concludes with a double bar line.



## Burtford.

C. M.

H. PURCELL.

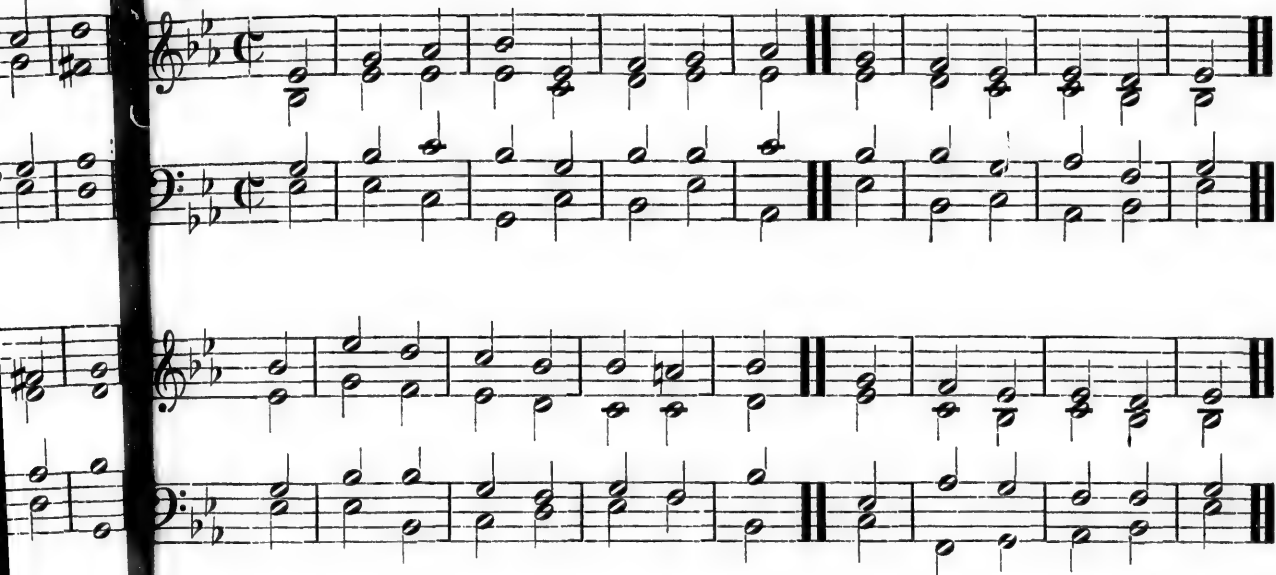
65



66

French.

C. M.



Harrington.

C. M.

67

DR. HARRINGTON.



Irish.

C. M.

68

ISAAC SMITH.



London New. C. M.

69

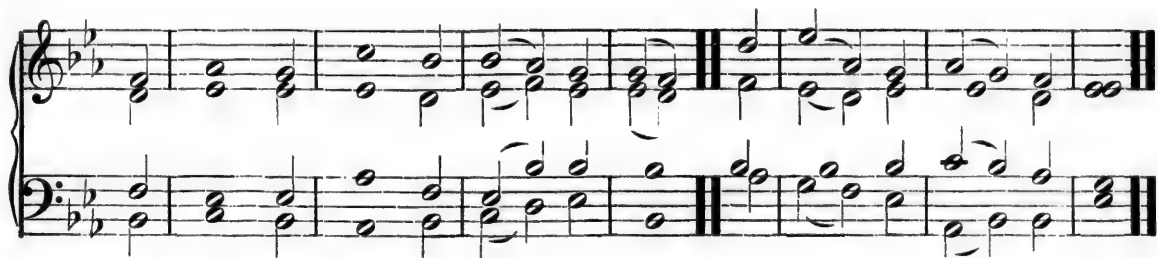
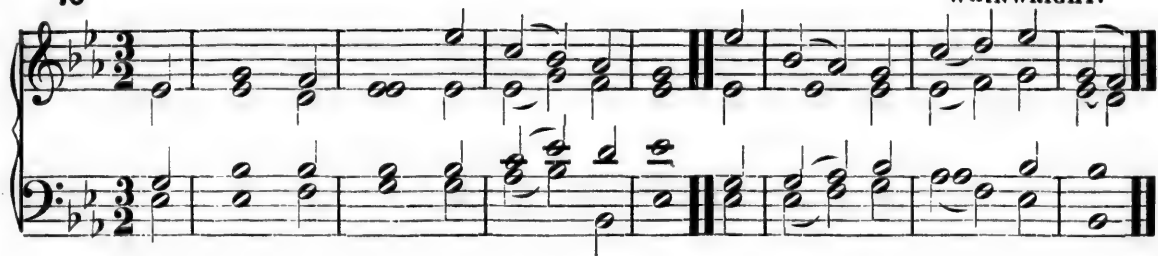
DR. CROFT.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a simple melody with a few notes, followed by a double bar line and a repeat sign. The piano accompaniment consists of chords and single notes, also followed by a double bar line and a repeat sign. The score is labeled "THE ROSE TREE" and "DAR CHOR." at the top right.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of eighth and quarter notes, with a repeat sign at the end. The accompaniment consists of chords and single notes, with a repeat sign at the end.

C. M.

**WAINWRIGHT.**

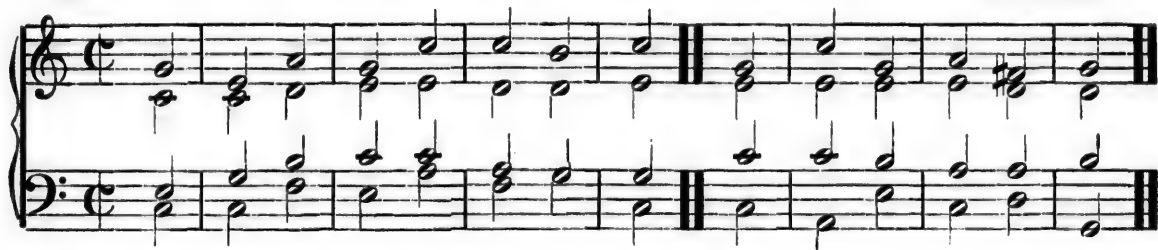


St. Ann's.

C. M.

71

DR. CROFT.



St. Davids.

C. M.

72

RAVENSCROFT.





St. James.

C. M.

RAPHAEL COURTEVILLE.

73

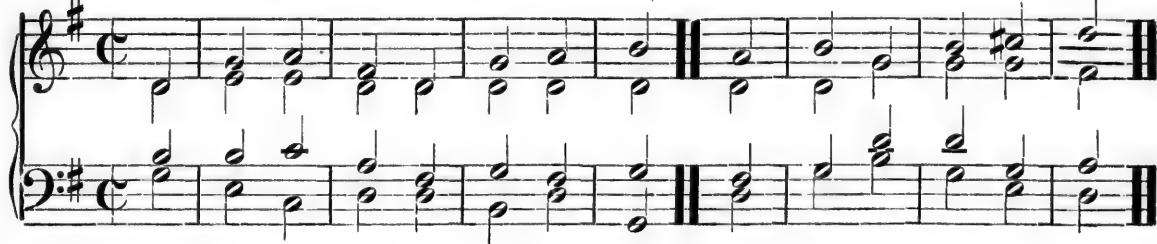


St. Magnus.

C. M.

74

JEREMIAH CLARK.

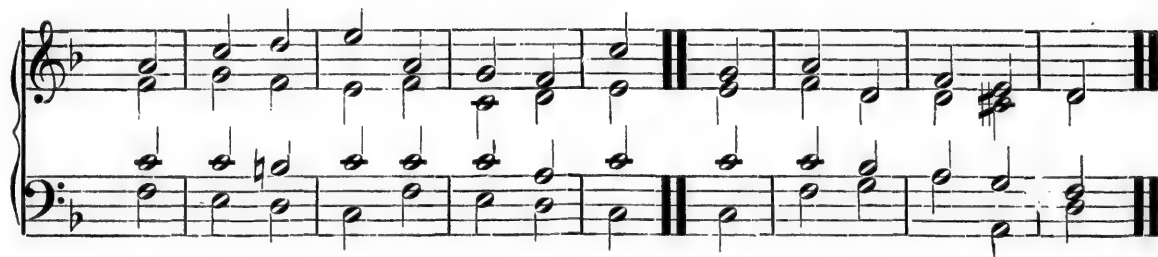
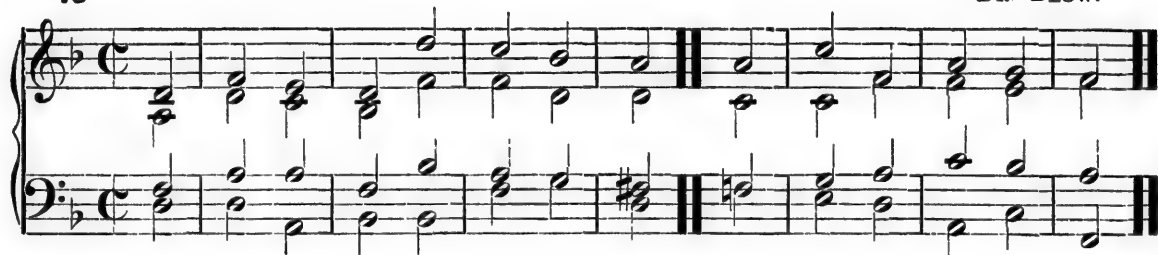


St. Mary's.

C. M.

75

Dr. Blow.

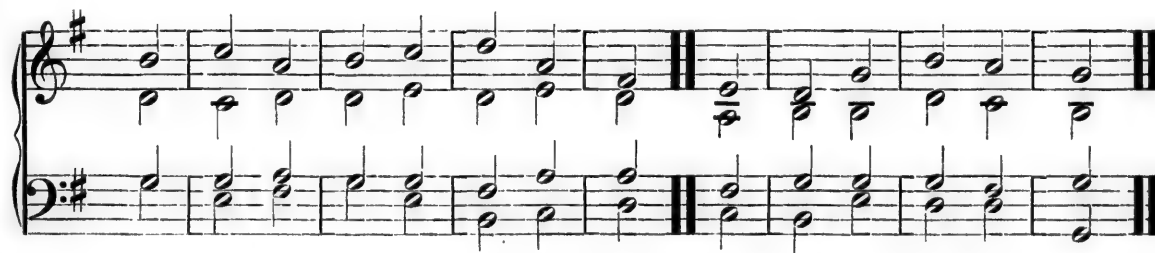


St. Stephens.

C. M.

REV. W. JONES.

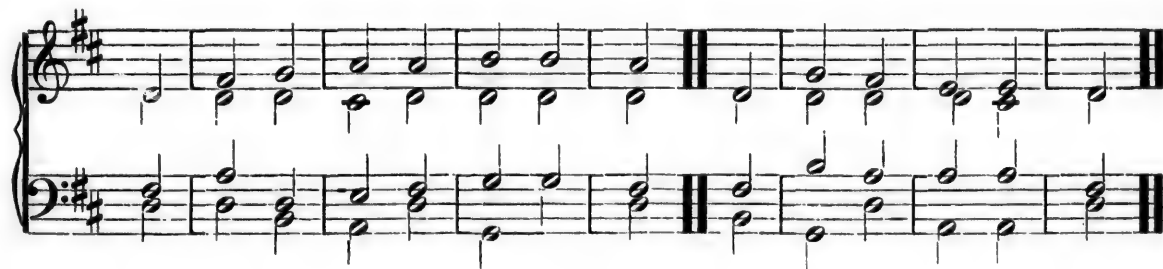
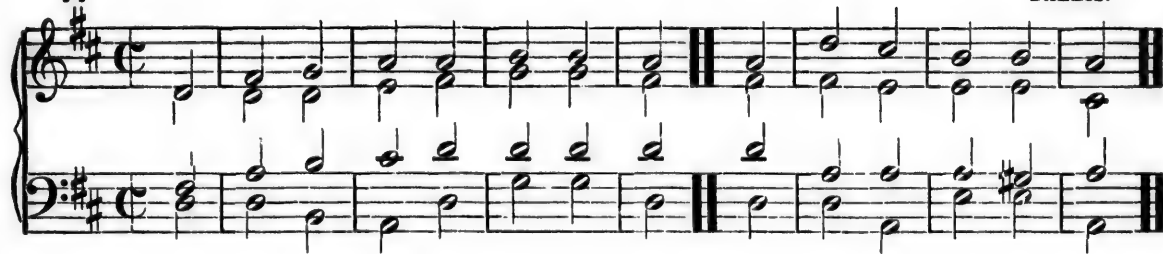
76



Ordination Hymn.

77

TALLIS.

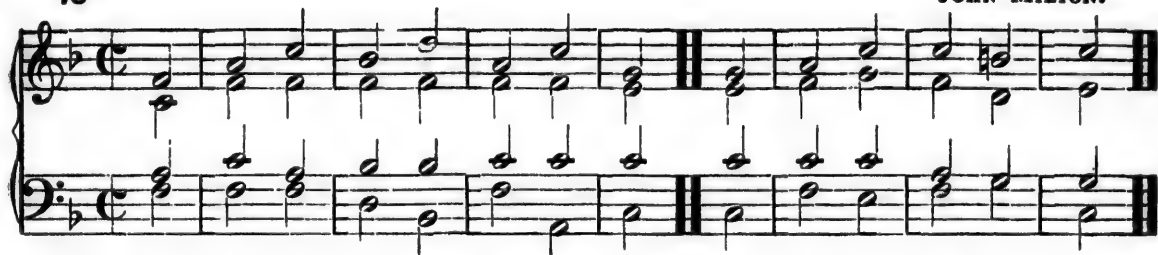


Work.

C. M.

78

JOHN MILTON.

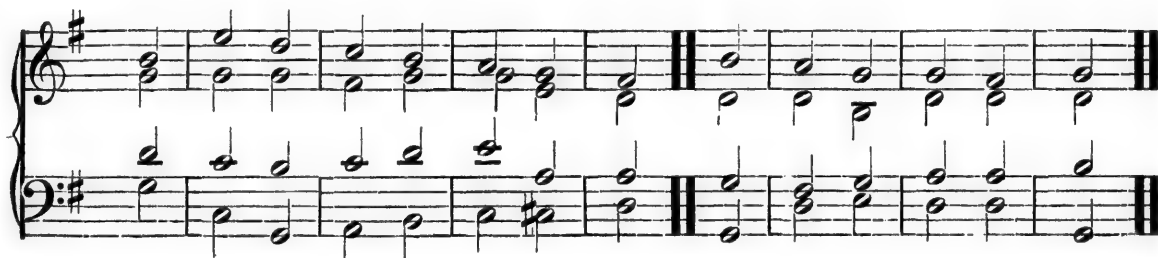
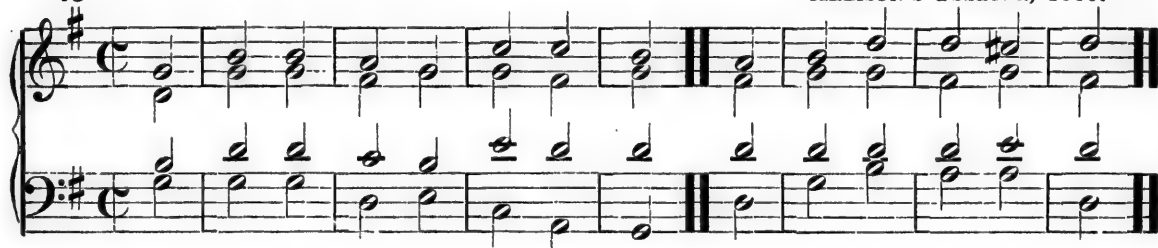


Winchester.

C. M.

79

ALLISON'S PSALTER, 1599.



Windsor.

C. M.

80

KIRBY, 1592.



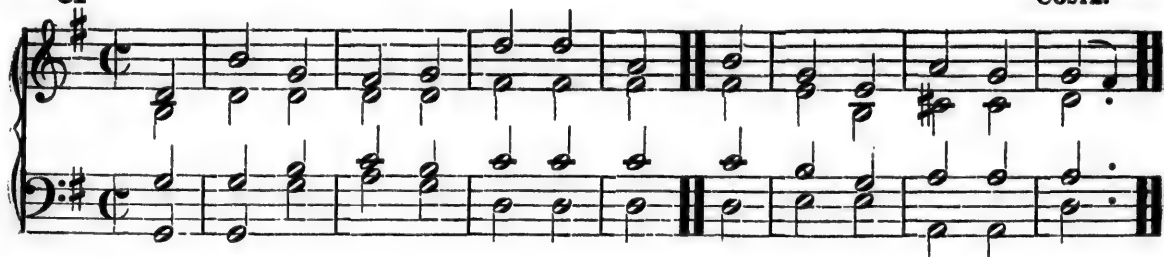


81.

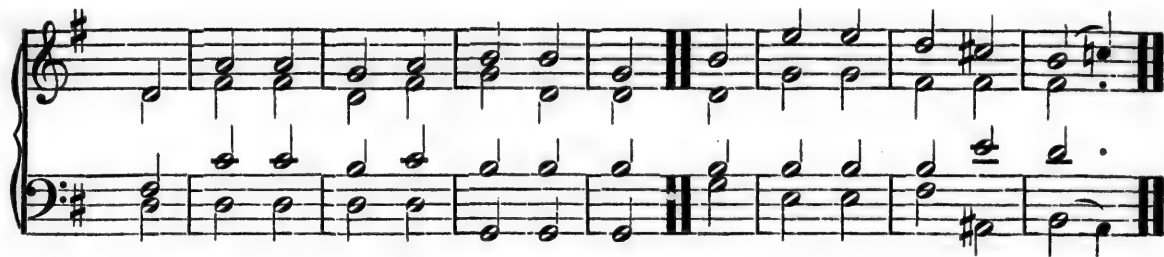
D. C. M.

COSTA.

81



Ch. — (CONTINUED.)



St. Matthews.

D. C. M.

82

DR. CROFT.



St. Matthews.—(CONTINUED.)

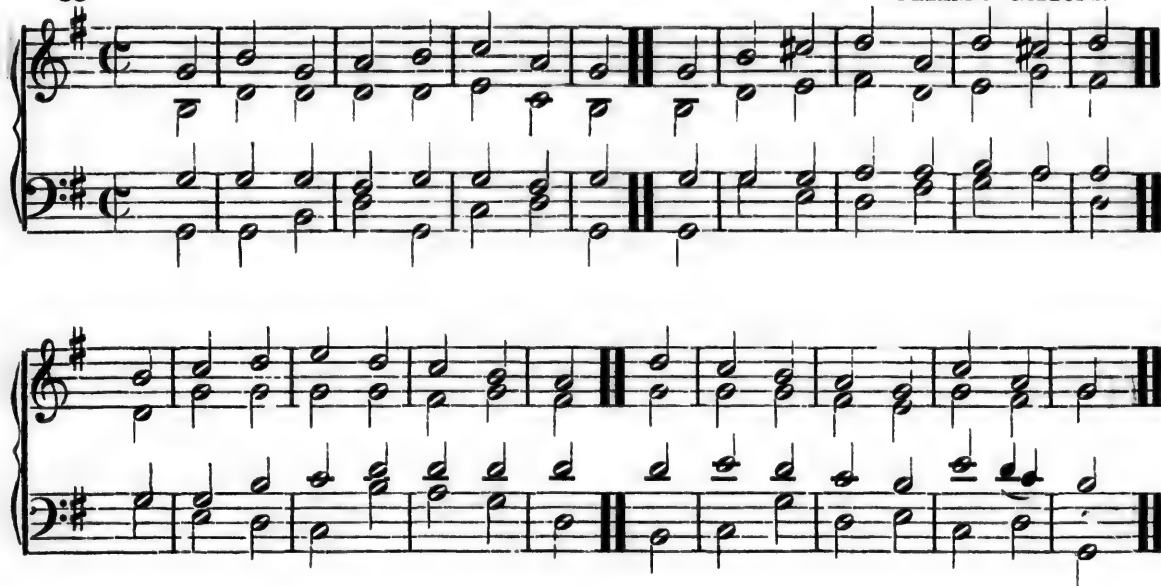


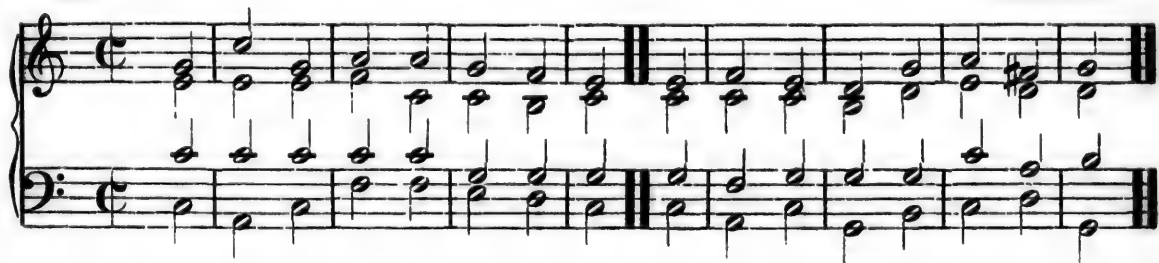
Angel's Song.

L. M.

ORLANDO GIBBONS.

88





Eisenach.

L. M.

SCHEIN.

85

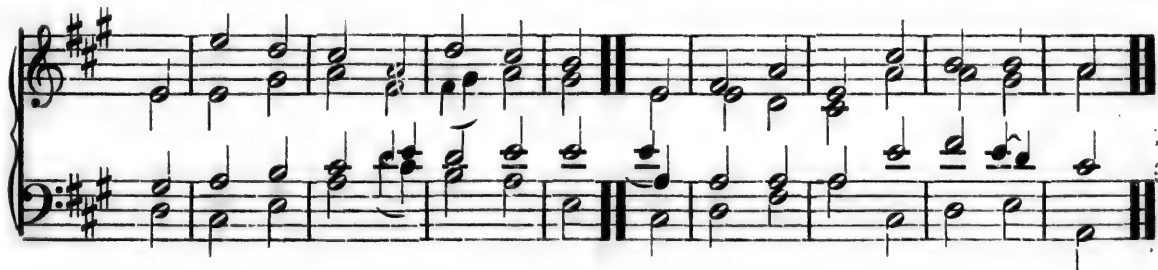


Cly.

L. M.

88

BISHOP TURTON.



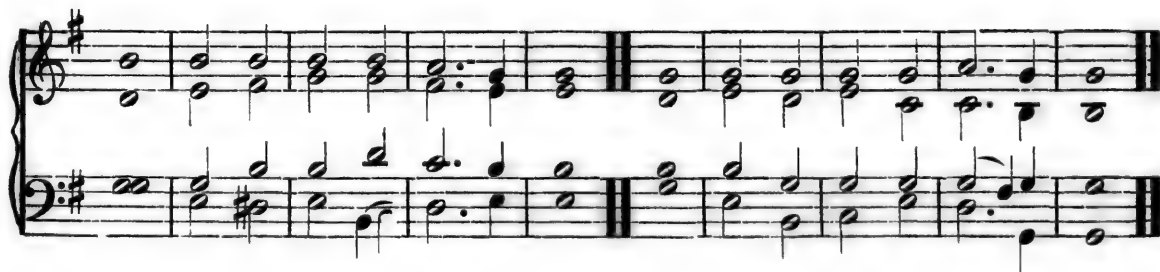
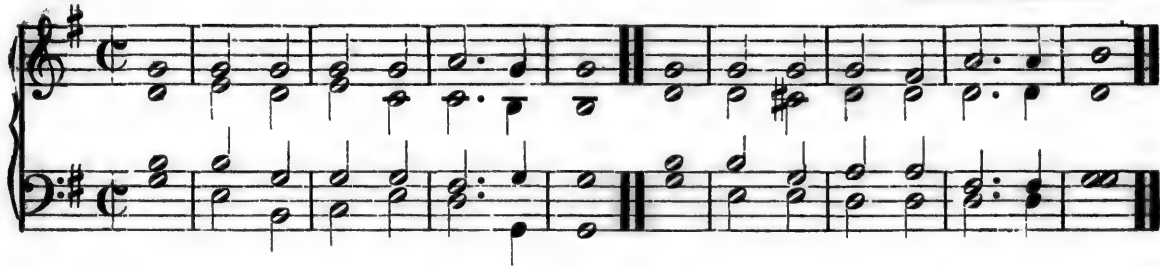


Breathed.

L. M.

87

ANCIENT MELODY.

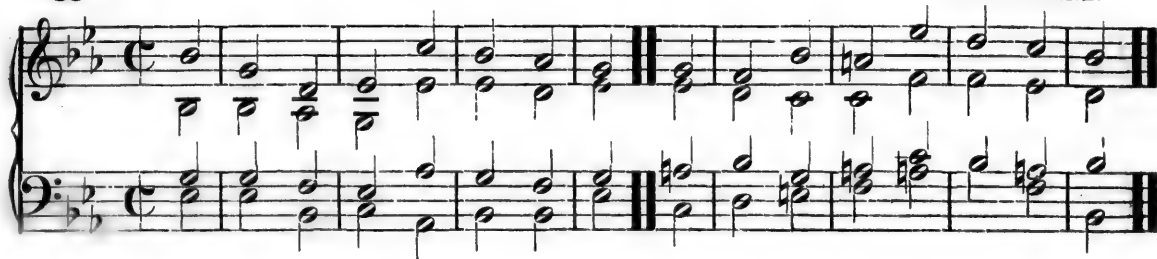


Kent.

L. M.

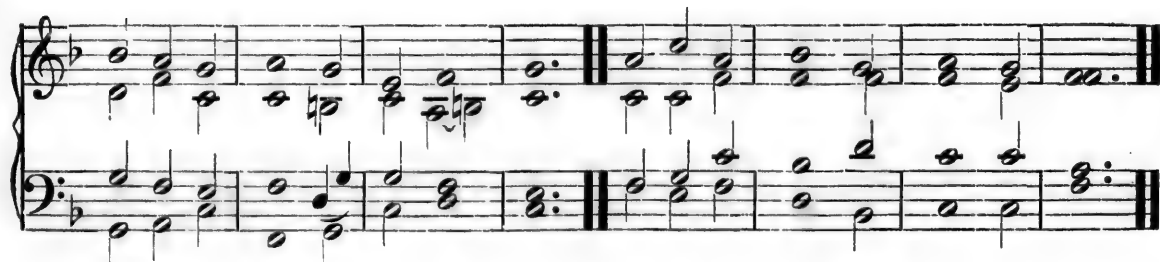
88

DR. GREENE.



Lucis Creator. L. M.

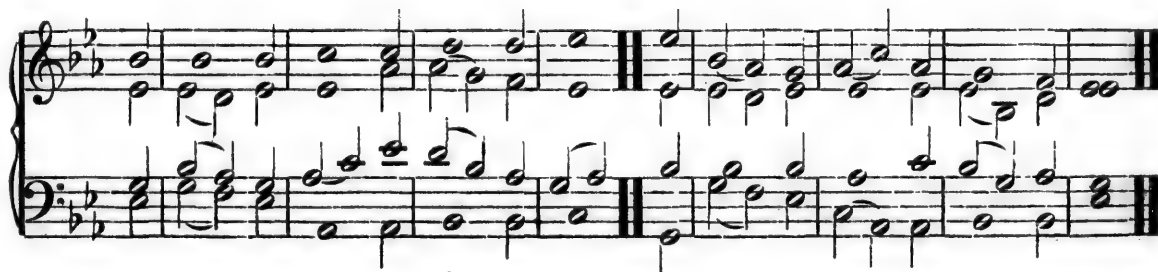
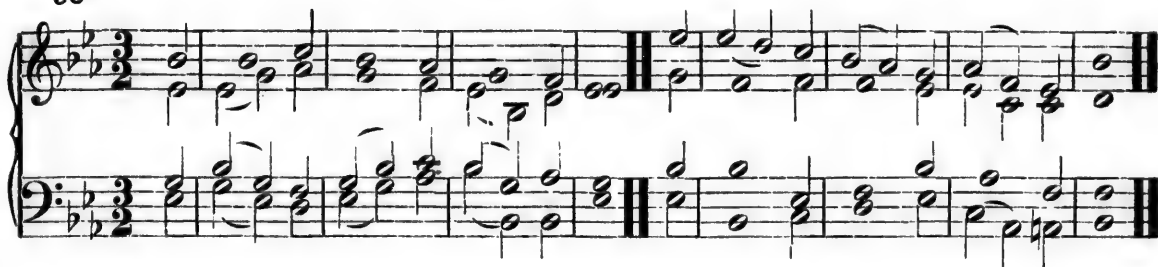
89



**Luton.**

L. M.

90

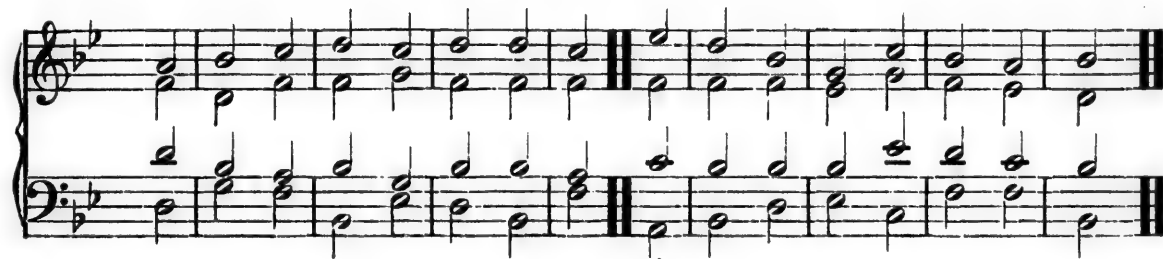




**Meineke.**

L. M.

92



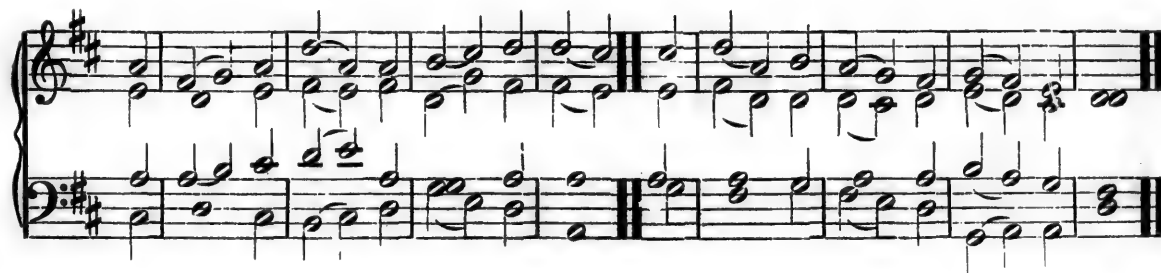


Montgomery.

L. M.

94

STANLEY.

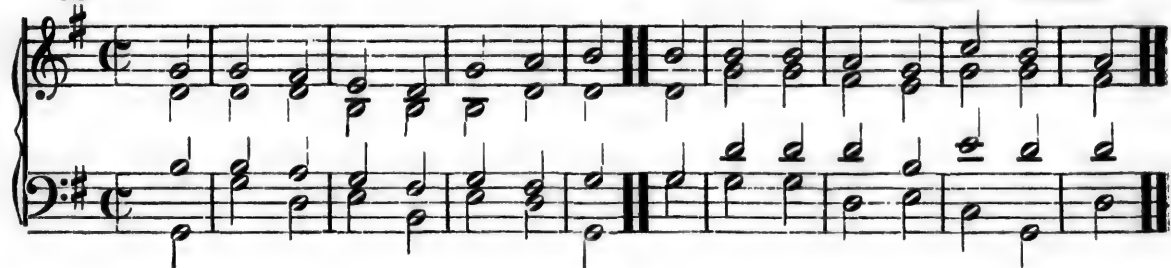




Old Hundredth. L. M.

CLAUDE GOSWELL.

95

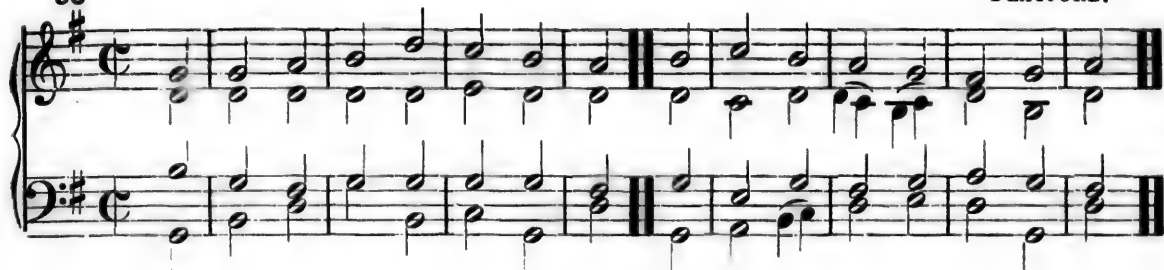


Playford.

L. M.

98

PLAYFORD.

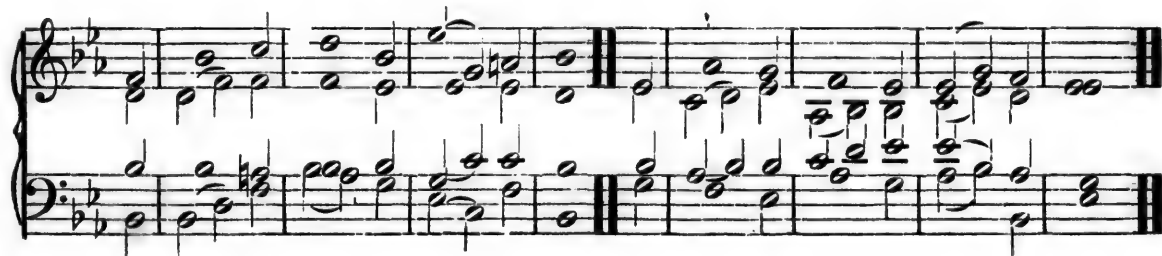


Brockingham.

L. M.

97

Dr. MILLER.

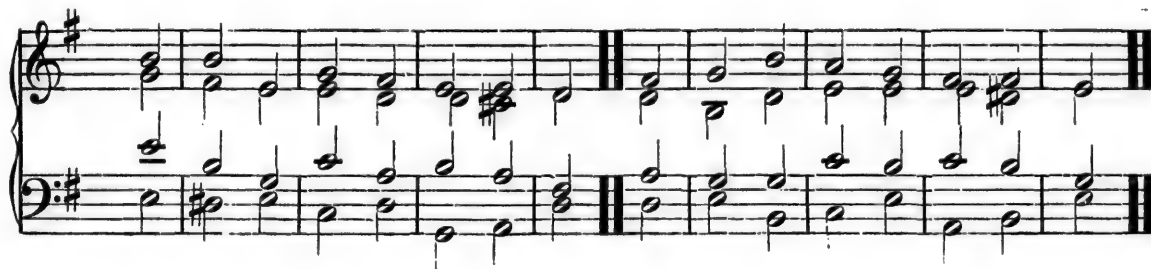


Saxony.

L. M.

98

HAVERGAL.

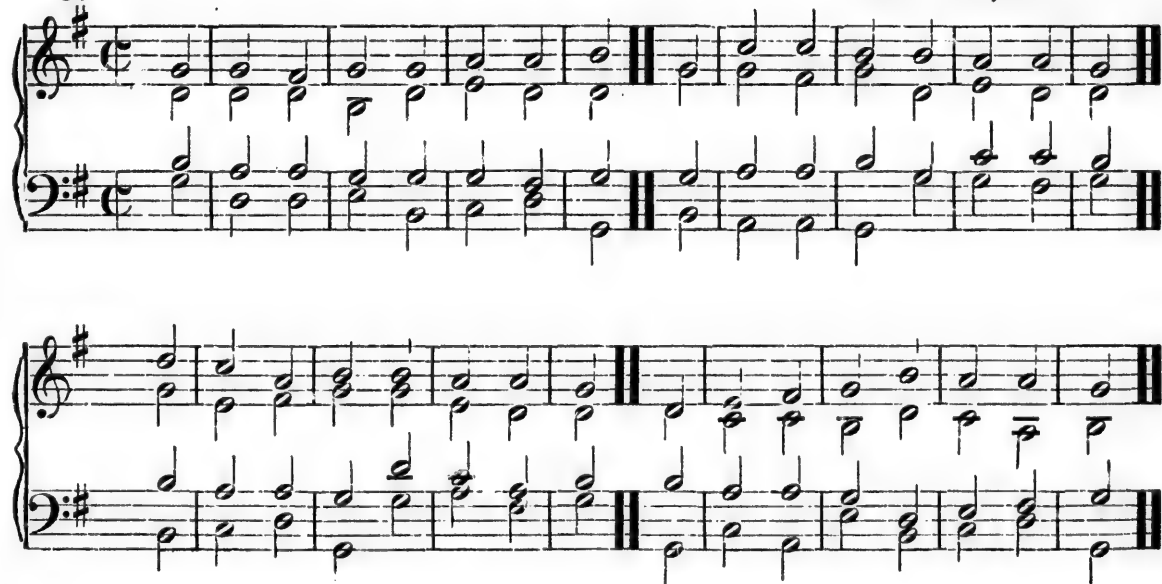


Tallis' Evening Hymn.

L. M.

THOS. TALLIS, OB. 1585.

99



Toronto.

L. M.

100

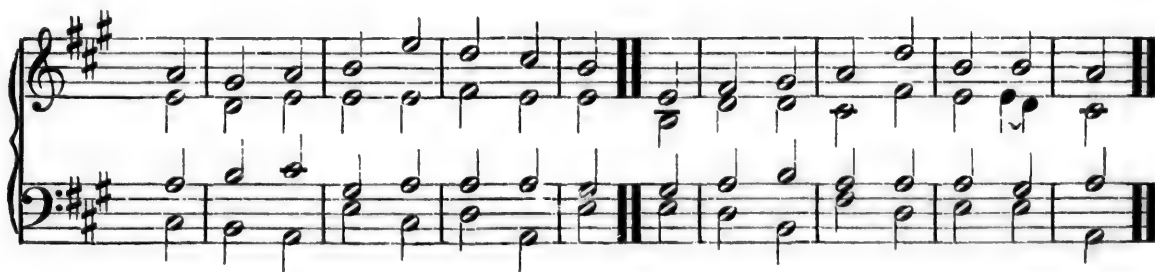
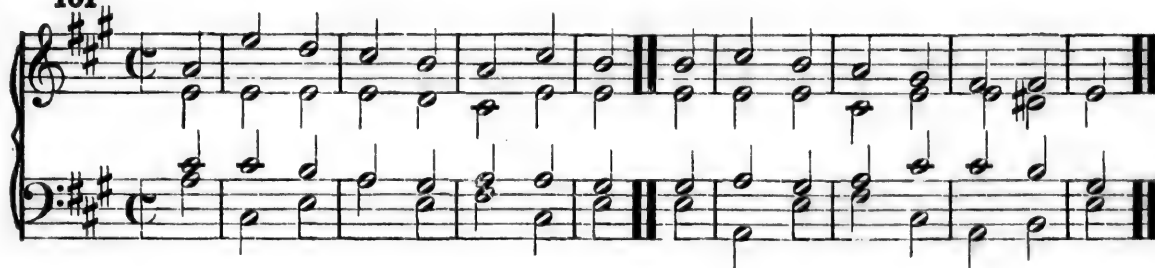
DR. G. W. STRATHY.

This musical score is for hymn 100, titled 'Toronto' by Dr. G. W. Strathy. It is written for piano in common time (C) with a key signature of one flat (B-flat). The score consists of two systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, followed by a double bar line and then a series of chords. The bass staff contains a series of chords, followed by a double bar line and then a series of eighth and sixteenth notes. The second system follows a similar pattern, with a treble staff containing a series of eighth and sixteenth notes, followed by a double bar line and then a series of chords, and a bass staff containing a series of chords, followed by a double bar line and then a series of eighth and sixteenth notes. The score ends with a final double bar line.

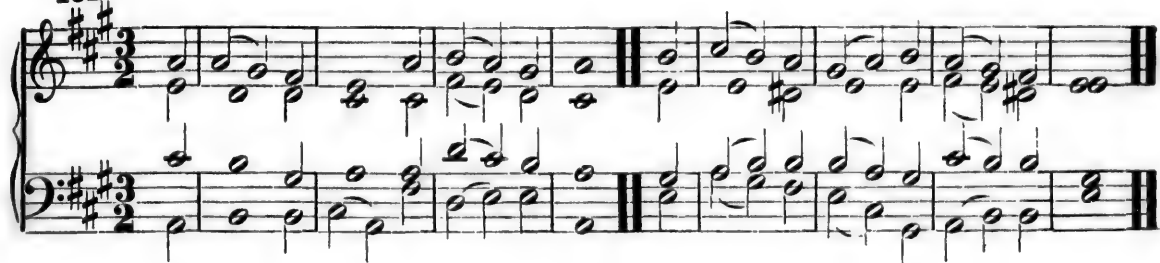
# Walden.

L. M.

101



102





103

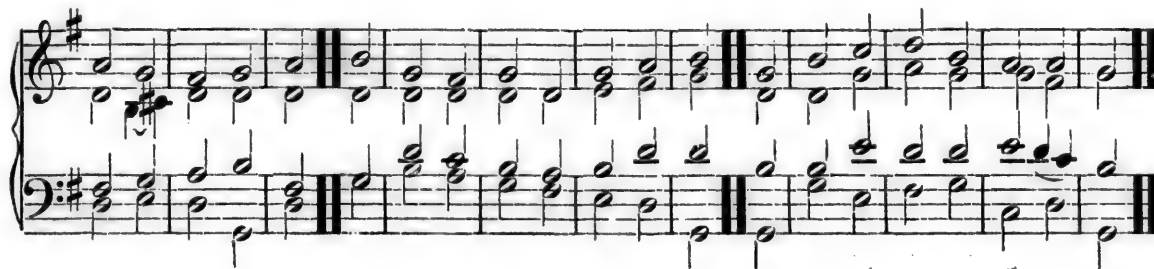
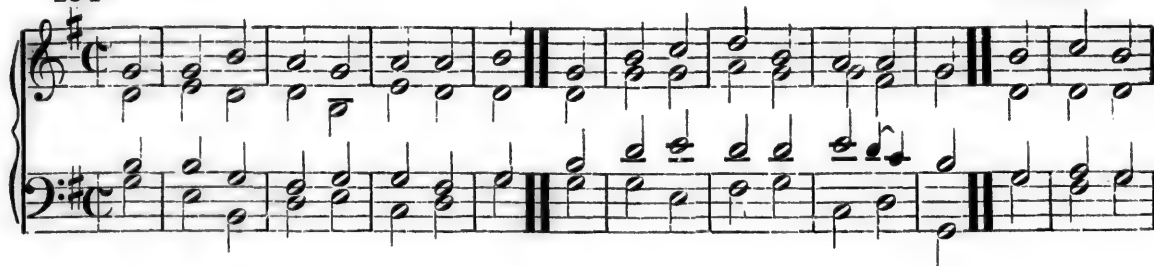


Luther's Hymn.

8, 8, 8, 8, 8, or L. M.

104

LUTHER.



## Banksfield.

S. M.

105

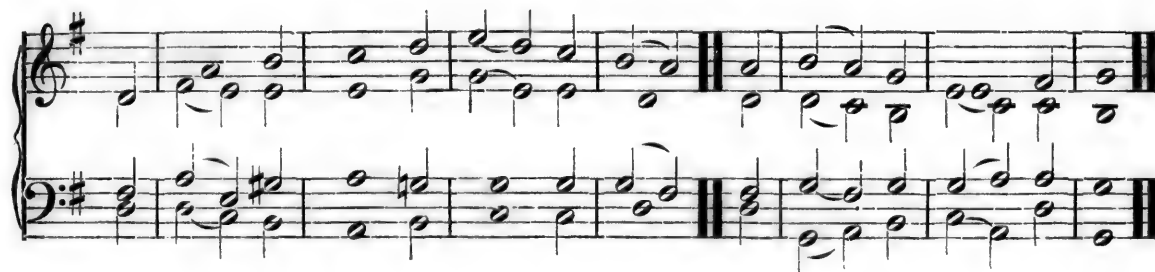
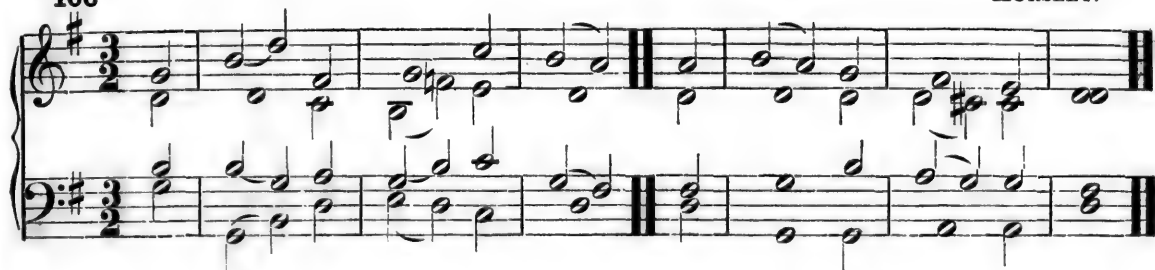


Chantry.

S. M.

106

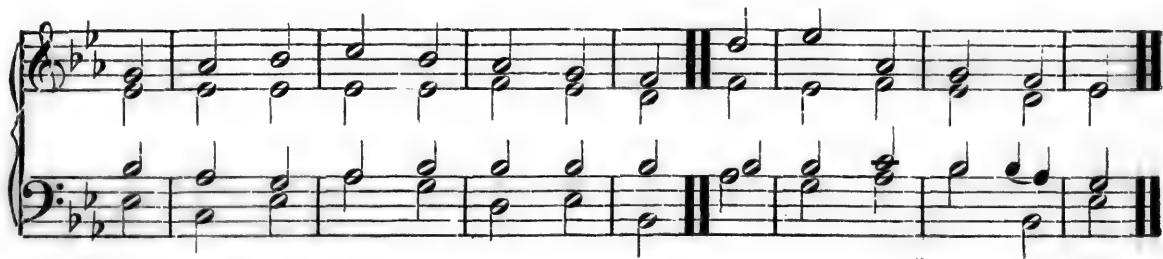
HORSLEY.



## Colchester.

S. M.

107

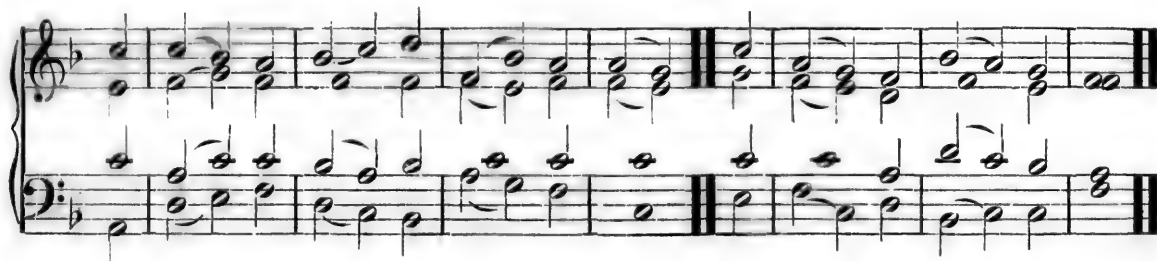
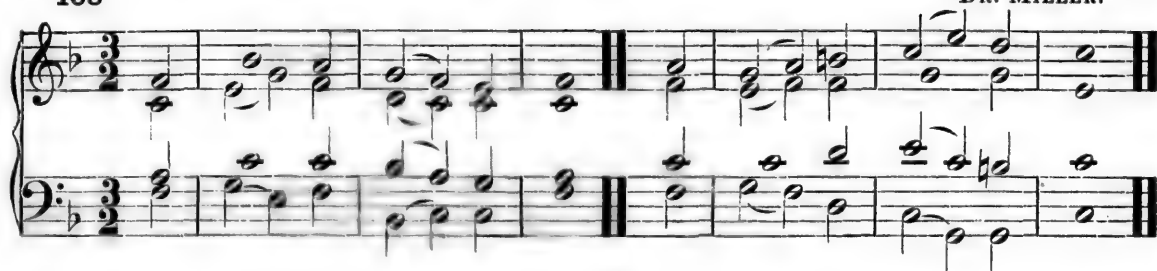


Galway.

S. M.

108

DR. MILLER.





Mount Ephraim.

S. M.

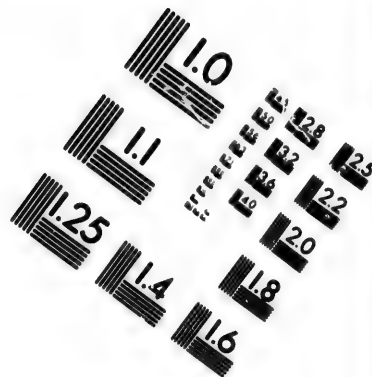
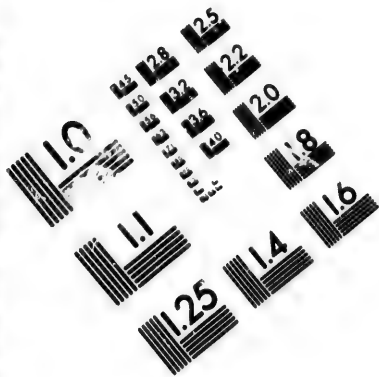
110

MILGROVE.

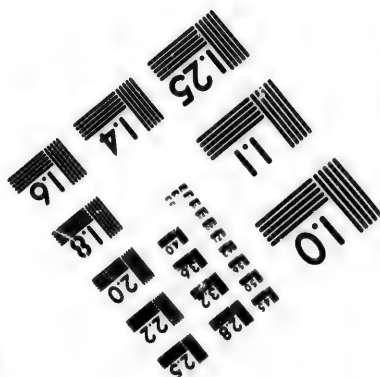
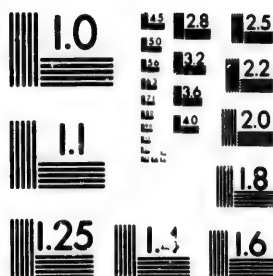








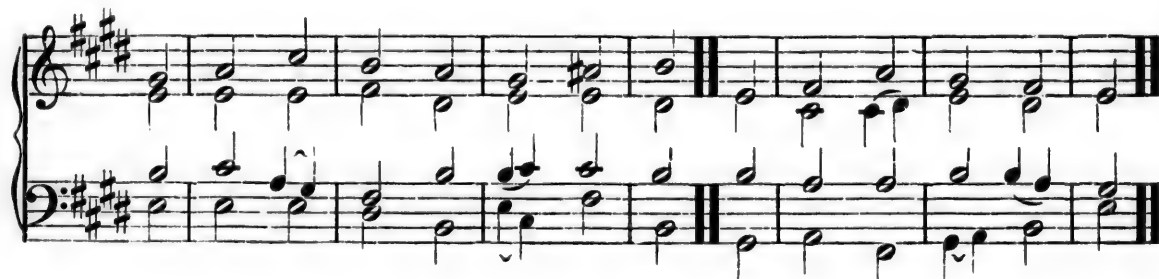
# IMAGE EVALUATION TEST TARGET (MT-3)



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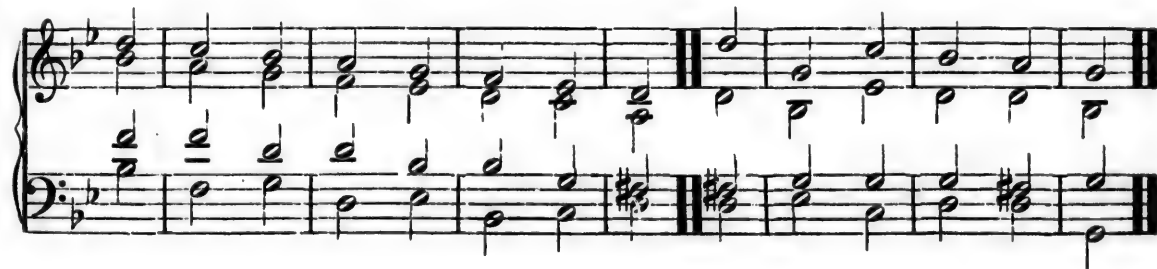
St. Brides.

S. M.

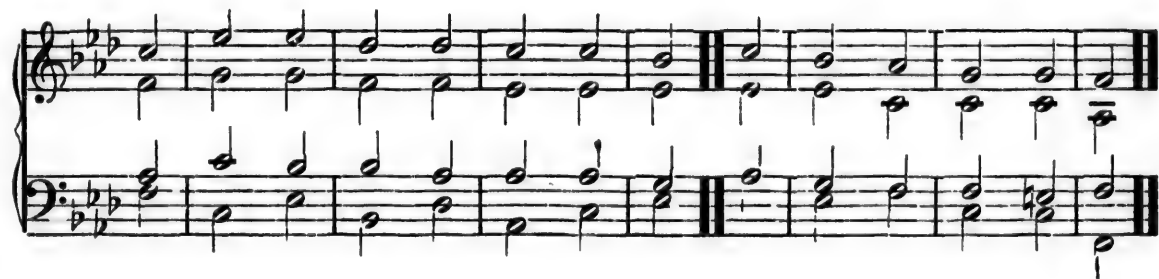
BACH.

112

DR. HOWARD.





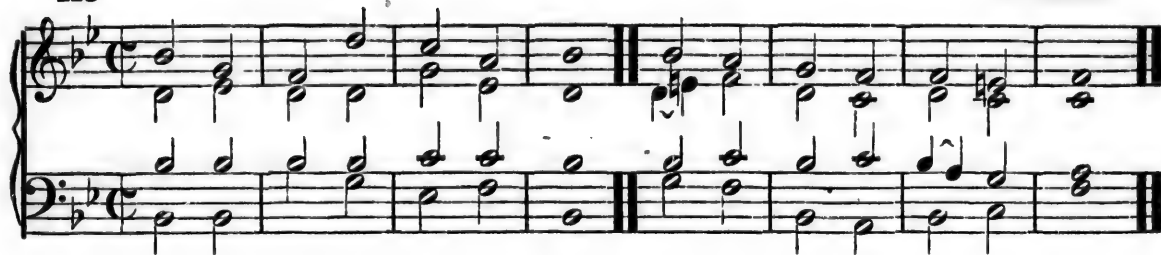


Christ Chapel.

7, 7, 7, 7.

115

STEGGALL.





Cutback.

7, 7, 7, 7.

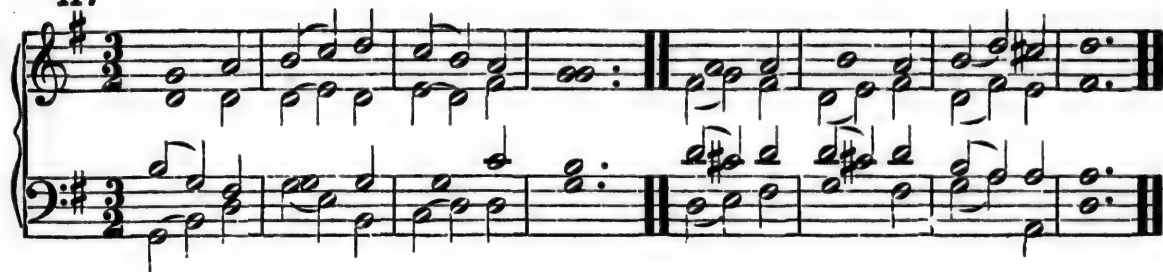
116



Praise.

7, 7, 7, 7.

117



Oriel.

8, 7, 8, 7.

118



# Easter Hymn.

119

WORGAN.



Easter Hymn.—(CONTINUED.)

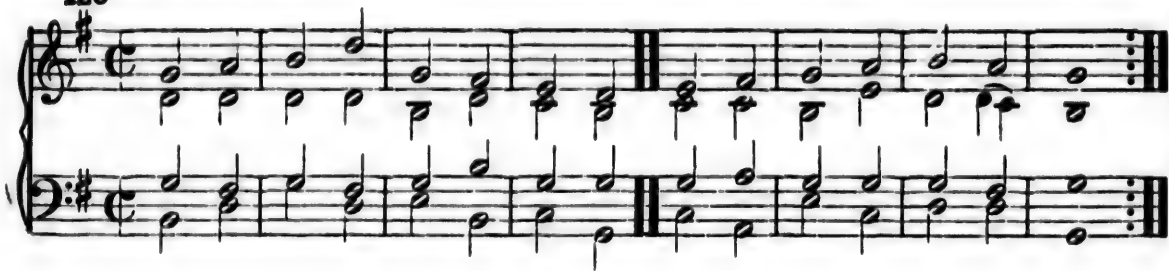
ORGAN.



Waltham.

8, 7, 8, 7.

120



**Surrey.**

8, 8, 8, 8, 8, 8, or L. M.

121

CARRY.

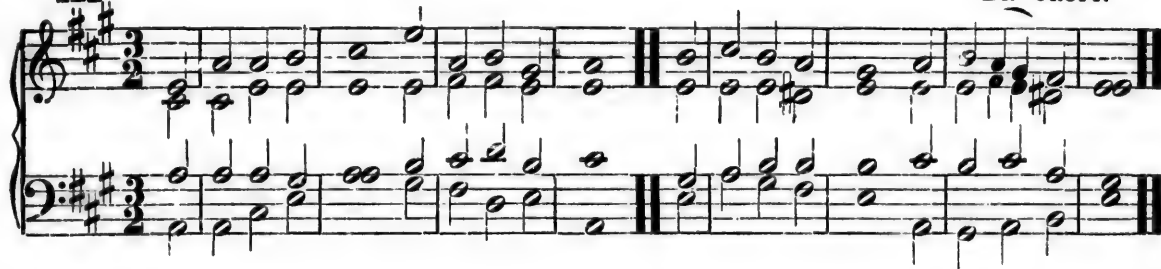


Hanover.

10, 10, 11, 11.

122

DR. CROFT.





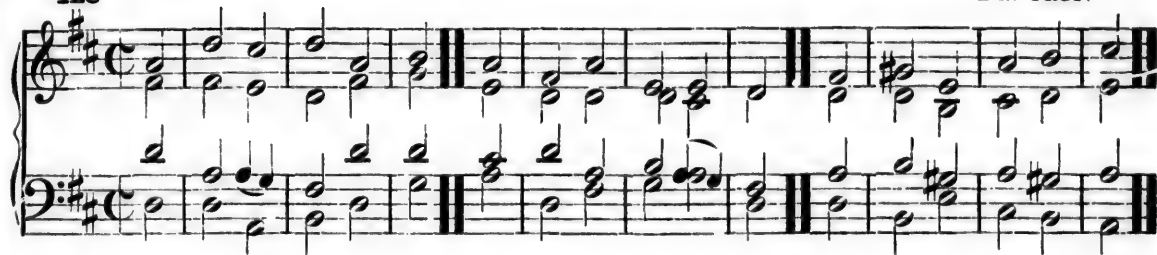
Croft's 148th.

6, 6, 6, 6, 8, 8.

DR. CROFT.

123

DR. CROFT.

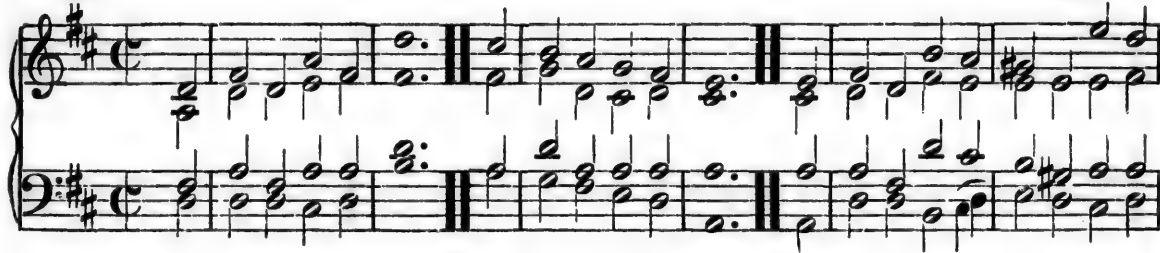


Darwell's 148th.

6, 6, 6, 6, 8, 8.

124

DARWELL.



Bohemia.

6, 5, 6, 5, 6, 5, 6, 5.

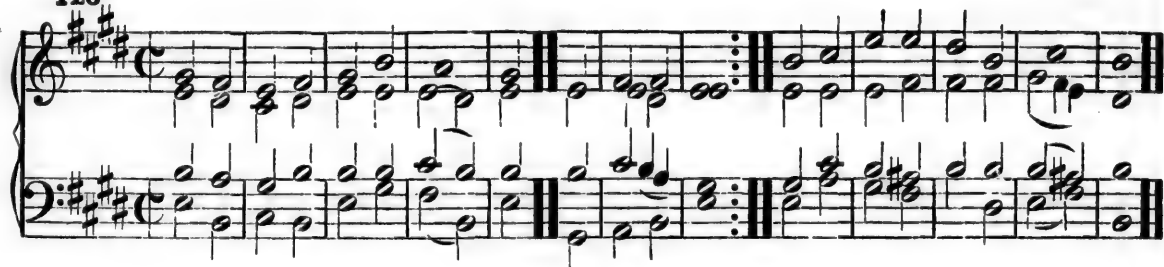
125



Psalm.

8, 4, 8, 4, 8, 8, 8, 4.

126

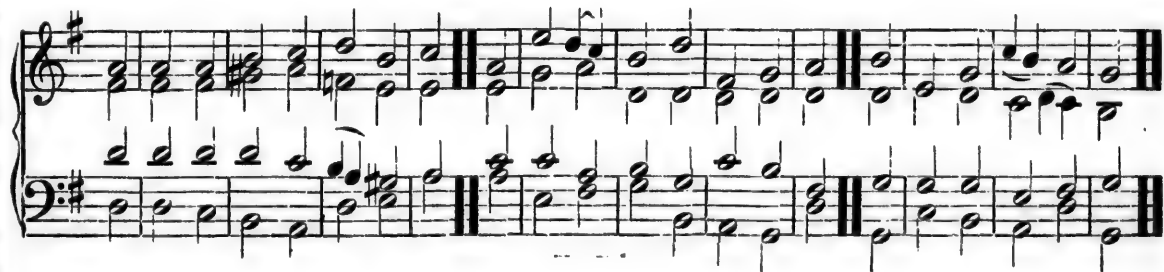
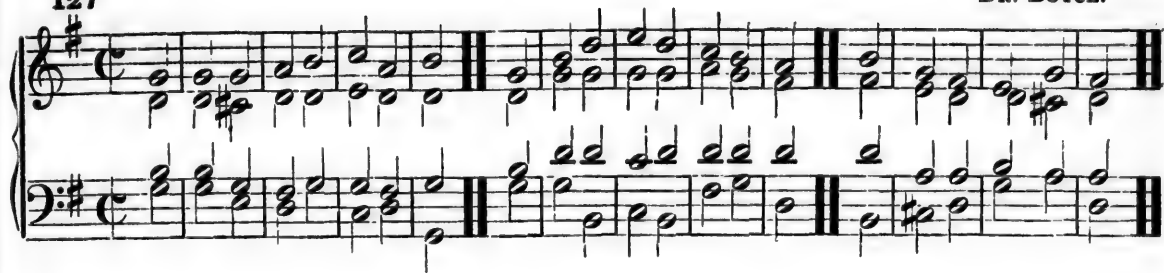


Oxford.

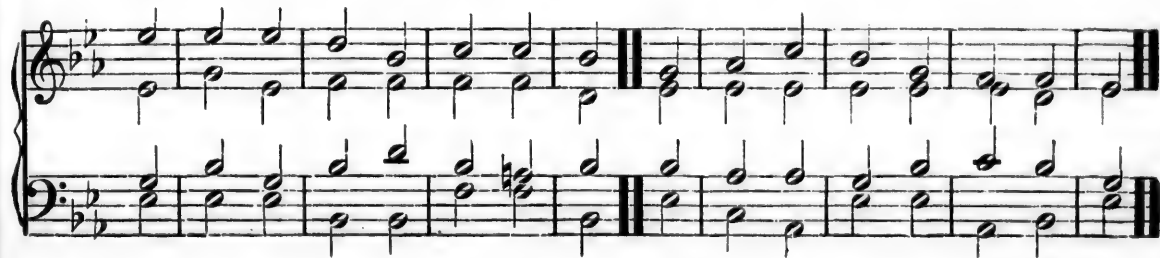
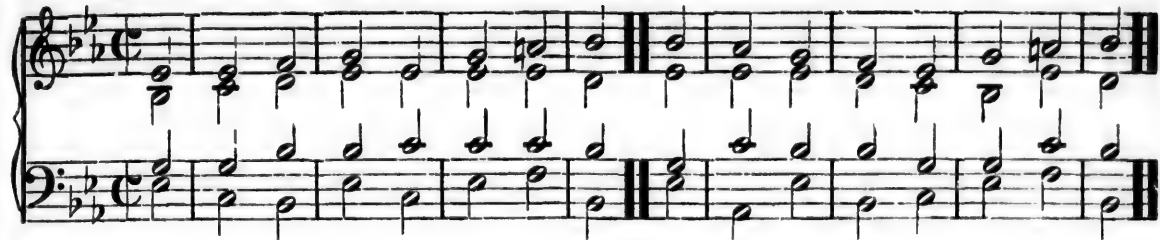
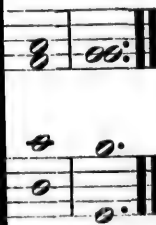
8, 8, 6; 8, 8, 6.

Dr. Boyce.

127



This musical score is for a hymn titled "Portuguese Hymn" with the Latin melody. The page number is 128. The score is written for piano (piano) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is composed of six measures, each with a specific note value: 6, 6, 11, 6, 6, 11. The first system contains the first two measures. The second system contains the third measure, which is marked with a repeat sign (double bar line with two dots). The third system contains the fourth and fifth measures, which are also marked with a repeat sign. The final system contains the sixth measure, which is marked with a repeat sign. The score is written in a style typical of early 20th-century hymnals, with a focus on the melody and a simple harmonic accompaniment.

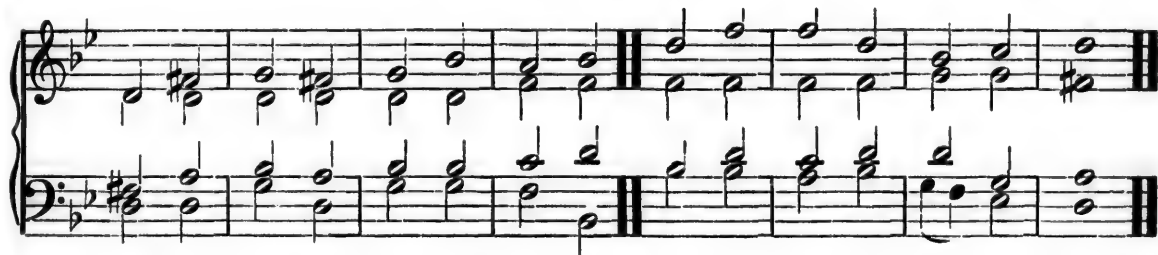


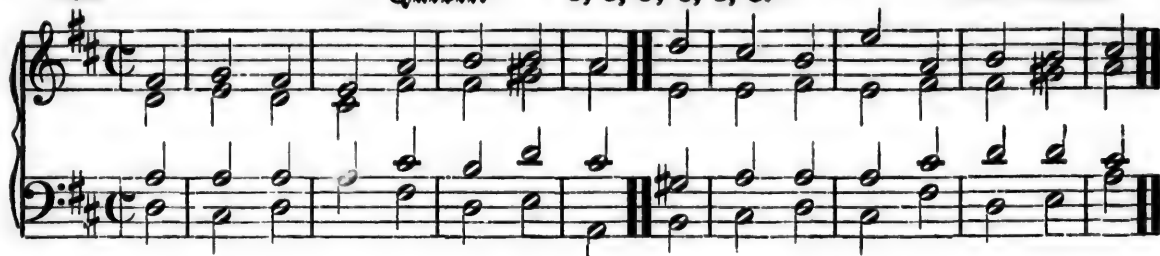
A musical score for the song "The Rose Tree". It features a treble and bass staff in G major (one sharp) and common time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of two measures, each followed by a double bar line. The first measure contains a half note G4 in the treble and a half note G2 in the bass. The second measure contains a half note A4 in the treble and a half note A2 in the bass.

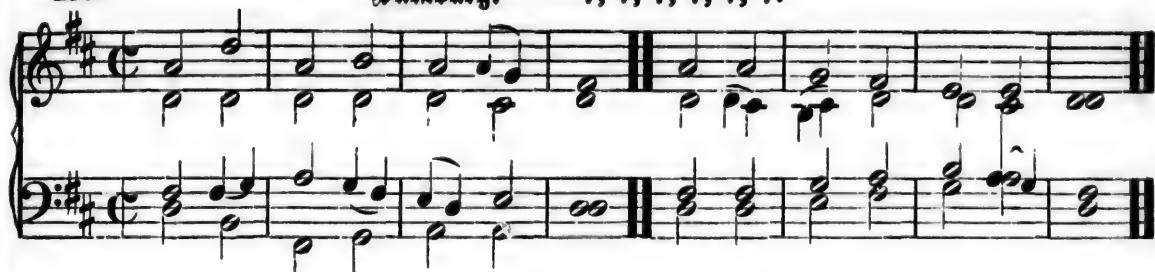
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of two flats. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The accompaniment consists of chords and single notes. The piece ends with a double bar line.

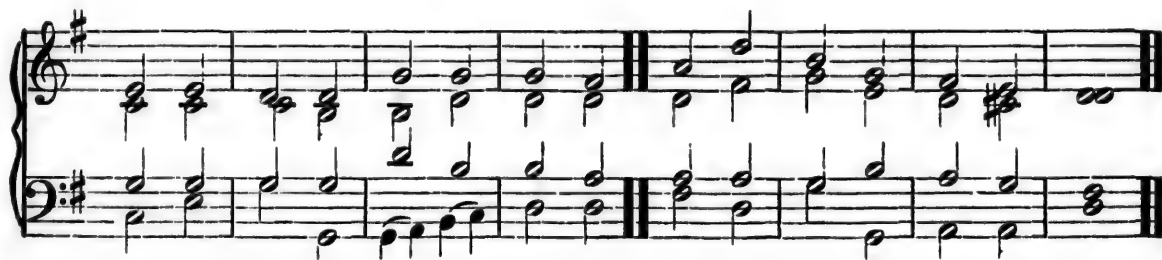
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is simple and folk-like, with a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of 16 measures, ending with a double bar line. The melody is written in the treble clef, and the bass line is written in the bass clef. The music is in G major, indicated by one sharp (F#) in the key signature.



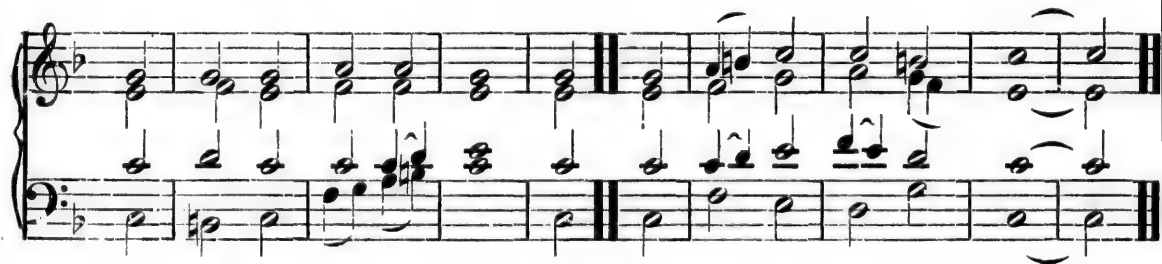
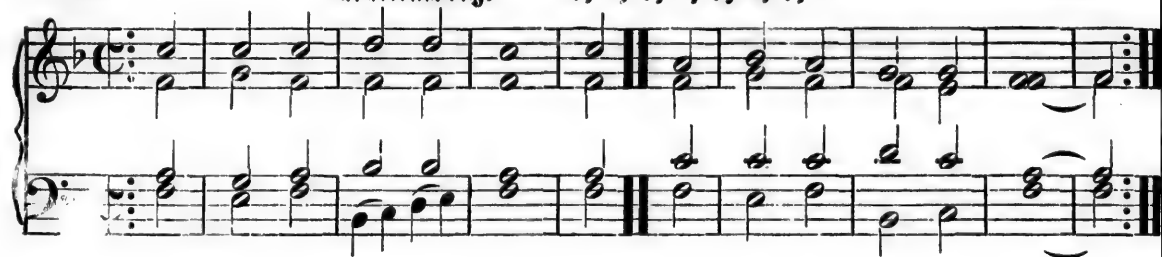












CRUGER.



137.

Cardigan. 7,6,7,6,7,6.

R. REDHEAD.

This block contains three systems of musical notation for the piece 'Cardigan' by R. Redhead. Each system consists of a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is not explicitly shown but appears to be common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first system ends with a double bar line. The second system also ends with a double bar line. The third system concludes with the word 'A-men.' written in the right margin. The manuscript is written in ink on aged paper.

138.

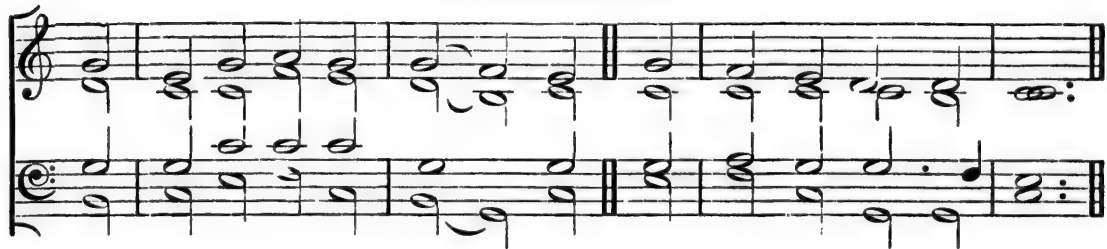
St. Theodulph. 7,6,7,6. D (From the German.); W. H. MONK.

The musical score is written for two staves, likely representing a vocal part and a piano accompaniment. The first system consists of two staves with a treble clef on the top and a bass clef on the bottom. The second system also consists of two staves, with the instruction "Fine. A-men." written at the end of the first staff. The third system consists of two staves, continuing the musical piece. The notation includes various musical symbols such as notes, rests, and bar lines.



H. MONK.

ST. THEODULPH *continued.*

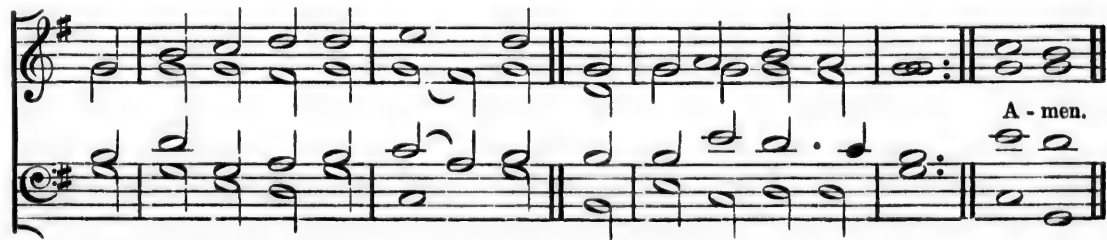
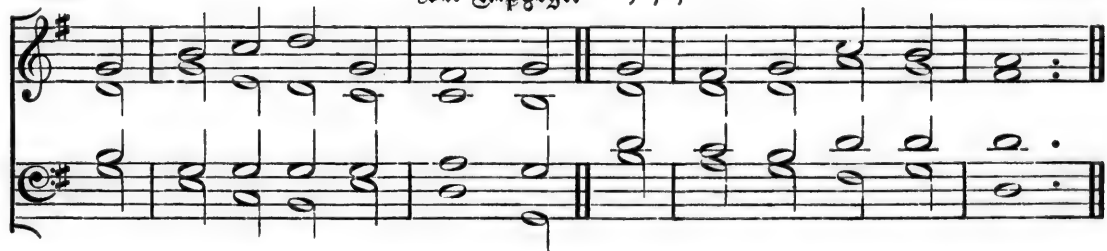


139.

St. Alphege. 7,6,7,6.

DR. GAUNTLETT.

A-men.

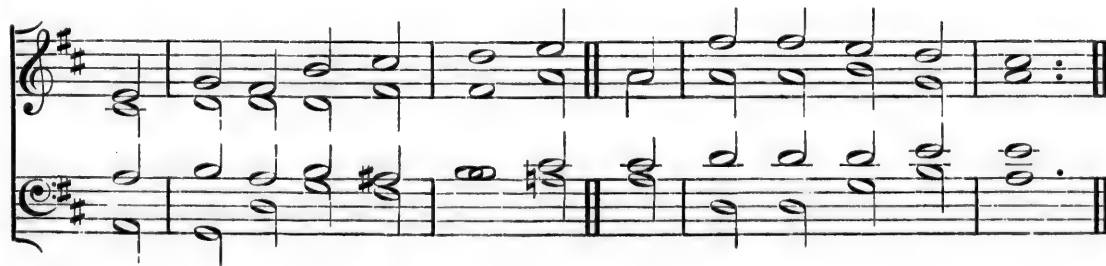
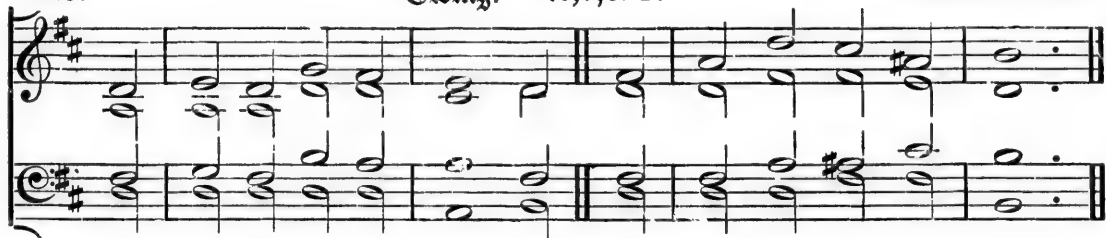


A - men.

140.

Ewing. 7.6,7,6. D.

ALEXANDER EWING.



R EWING.

EWING *continued.*

Musical score for Ewing continued. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece ends with a double bar line and a repeat sign. The tempo/mood is marked *p* (piano). The lyrics "A - men." are written below the final measure.

141.

St. Omer. 7,6,7,6.

DR. GAUNTLETT.

Musical score for St. Omer. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece ends with a double bar line and a repeat sign.

Musical score for St. Omer (continued). The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece ends with a double bar line and a repeat sign.



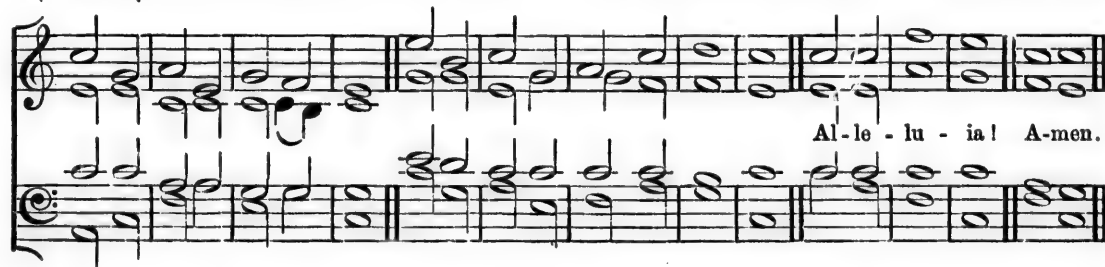
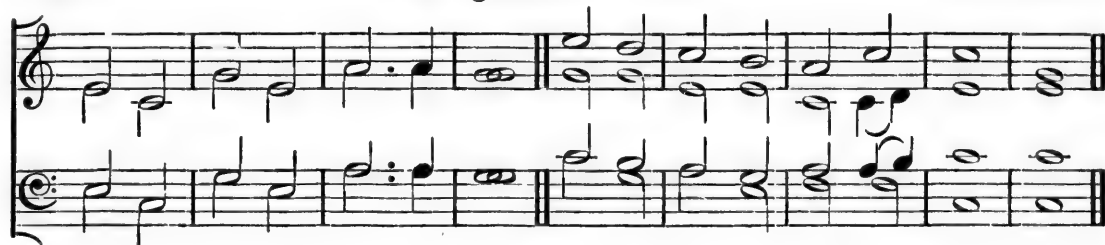
ATONEMENT *continued.*



143.

St. Albans. 7,8,7,8.

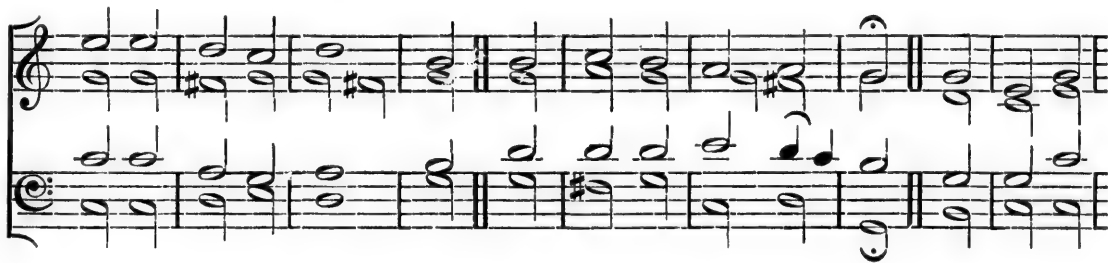
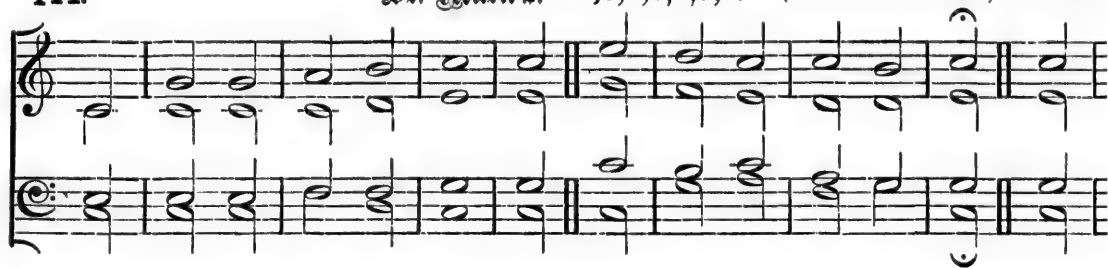
DR. GAUNTLETT.

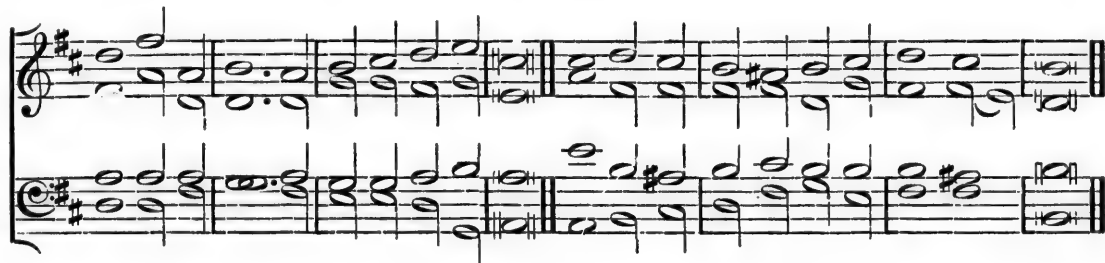


Al-le - lu - ia! A-men.

144.

St. Mark's. 7,6,7,6,8,7,6. (From the German.) J. Goss.



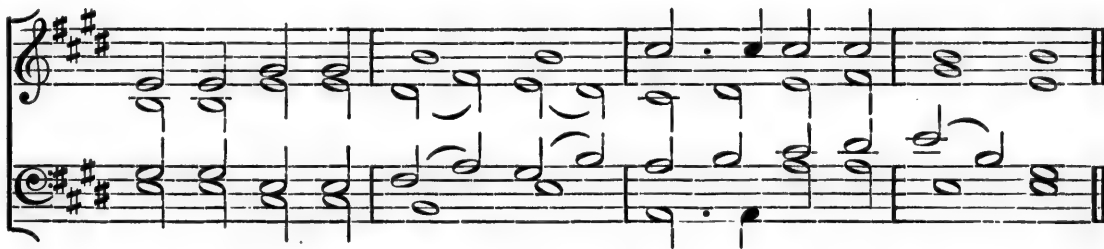
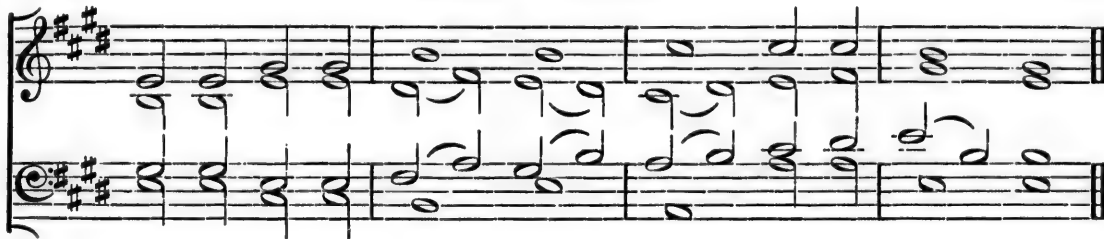


A - men.

146.

Nixen. 11,12,12,10.

REV. J. B. DYKES.





## NICEA continued.

A musical score for two staves, Treble and Bass clef, in G major (one sharp). The melody is written in a simple, hymn-like style with half and quarter notes. The piece concludes with a double bar line and a repeat sign. The text 'A - men.' is written to the right of the final measure.

147.

Holstein. 11,10,11,10: (13,11,13,11.)

From ROMBERG.

*The small notes are intended for the first syllables of the measure 13, 11, 13, 11.*

A musical score for two staves, Treble and Bass clef, in G major. The time signature is 3/2. The melody is more complex than the previous piece, featuring many beamed eighth and sixteenth notes. The piece ends with a double bar line.

A continuation of the musical score for two staves, Treble and Bass clef, in G major. The time signature is 3/2. This section continues the complex melodic line with many beamed notes. The piece ends with a double bar line.

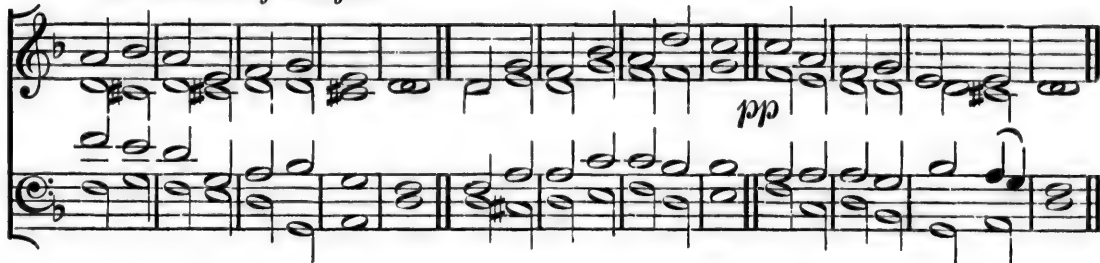
148.

Day of wrath. 8,8,8,8,8. Trochaic.

E. H. THORNE.

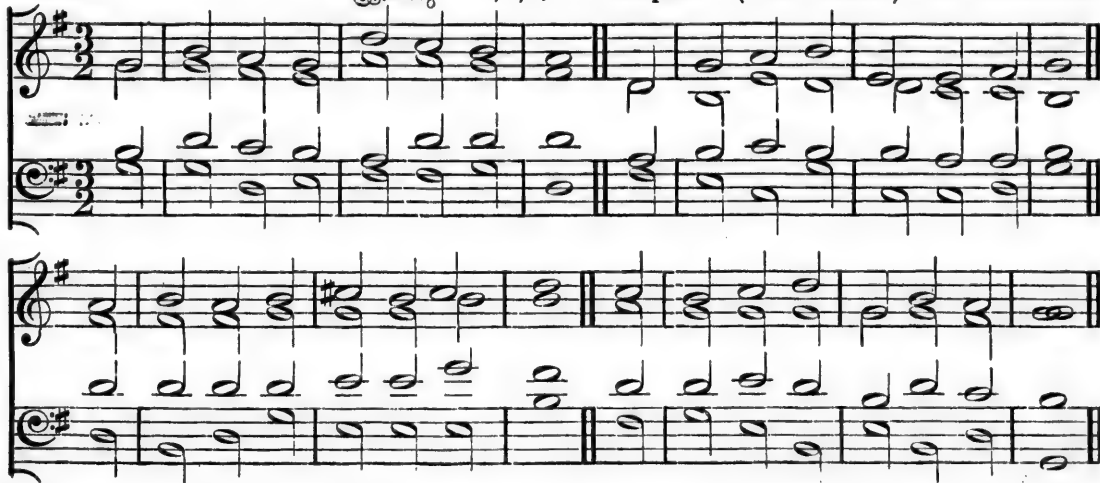
The musical score is written for piano accompaniment in 2/4 time, featuring three systems of staves. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in trochaic meter, indicated by the 8,8,8,8,8 note values. The first system begins with a *cres.* marking above the treble staff. The second system begins with a *p* (piano) marking above the bass staff and a *cres.* marking above the treble staff. The third system begins with a *pp* (pianissimo) marking above the bass staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with repeat signs at the end of each system.

Three last lines of the Hymn.



149.

Wentz. 8,8,8,8. Anapestic. (From Handel.) DR. GAUNTLETT.



150.

Didymus. 8,8,8.

W. H. MONK.

*Semi-Chorus.**Repeat in Chorus.*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics 'Al - le - lu - ia!' are written below the notes. The system ends with a repeat sign.

*mf*

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody continues from the first system. The lyrics 'Al - le - lu - ia!' are written below the notes. The system ends with a repeat sign.

Al - le - lu - ia.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody continues from the second system. The lyrics 'Al - le - lu - ia.' are written below the notes. The system ends with a repeat sign.

. MONK.  
Chorus.

ia!

ia.

151.

Home. 8,8,8,4,8. (From the Chorale Book for England.,

Handwritten musical score for the chorale 'Home' (No. 151). The score is written on three systems of two staves each, using a treble and bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, with some rests. The accompaniment consists of sustained chords, mostly octaves and dyads. The piece concludes with a double bar line and repeat dots. The notation is in a traditional, slightly informal style.

152.

Lindfield. 8,8,8.

W. H. MONK.

Two systems of musical notation for the piece "Lindfield". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 8/8. The first system contains two measures, and the second system contains two measures. The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with the text "A - men." written below the final measure of the second system.

153.

Stabat Mater. 8,8,7. Trochaic.

W. H. MONK.

A single system of musical notation for the piece "Stabat Mater". It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 8/8. The notation includes eighth and sixteenth notes, rests, and bar lines.

STABAT MATER continued.

Musical score for Stabat Mater continued, measures 145-153. The score is written for two staves (treble and bass clef) in G major. The melody is in the treble staff, and the bass staff provides harmonic support. The piece concludes with a double bar line and the text "A - men." written below the final notes.

154.

Bridehead. 8,8,6,8,8,6.

A. H. D. TROYTE.

Musical score for Bridehead, measures 154-162. The score is written for two staves (treble and bass clef) in G major. The melody is in the treble staff, and the bass staff provides harmonic support. The piece concludes with a double bar line.

Musical score for Bridehead, measures 163-171. The score is written for two staves (treble and bass clef) in G major. The melody is in the treble staff, and the bass staff provides harmonic support. The piece concludes with a double bar line and the text "A - men." written below the final notes.

155.

Purleigh, 8,8,6,8,8,6.

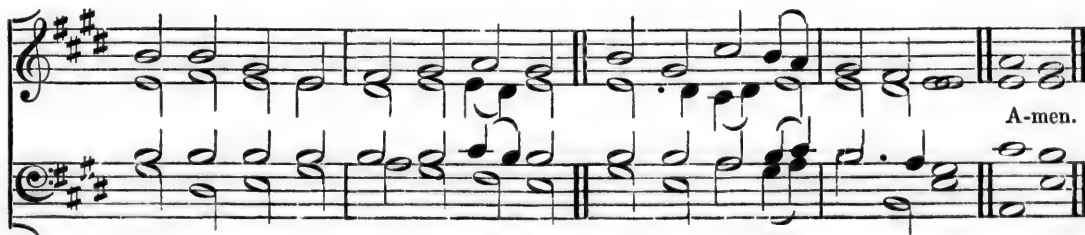
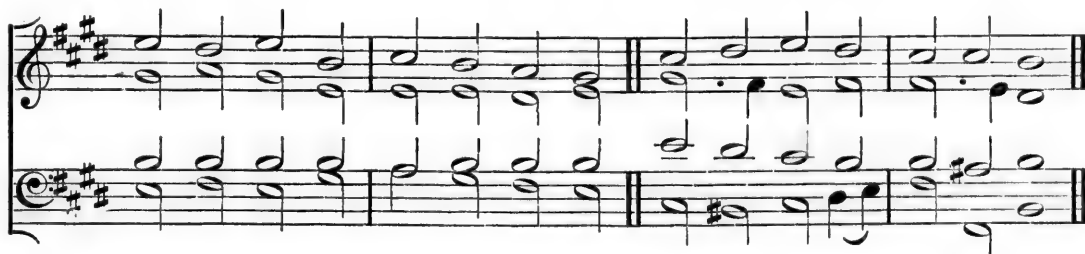
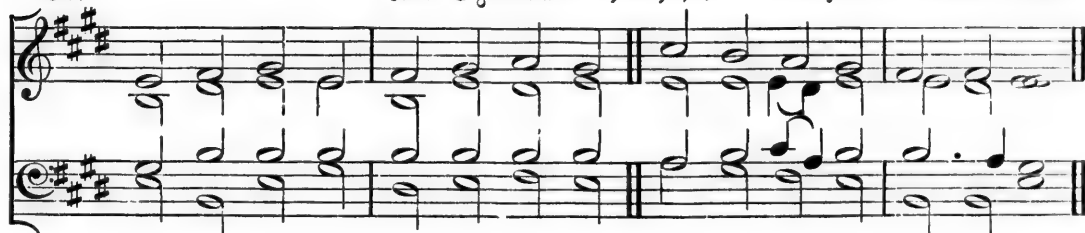
A. H. BROWN.

The musical score is written for two staves (treble and bass clef) in G major (one sharp). It consists of three systems of music. The first system is 8 measures long, the second is 8 measures long, and the third is 6 measures long. The piece concludes with "A - men." in the final measure of the third system.



156.

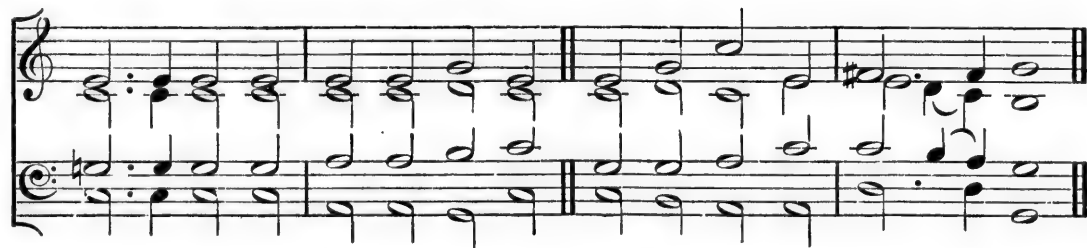
St. Thomas. 8,7,8,7,8,7. Chiefly from VINCENT NOVELLO.



157.

St. Denys. 8,7,8,7,8,7.

W. H. MONK.

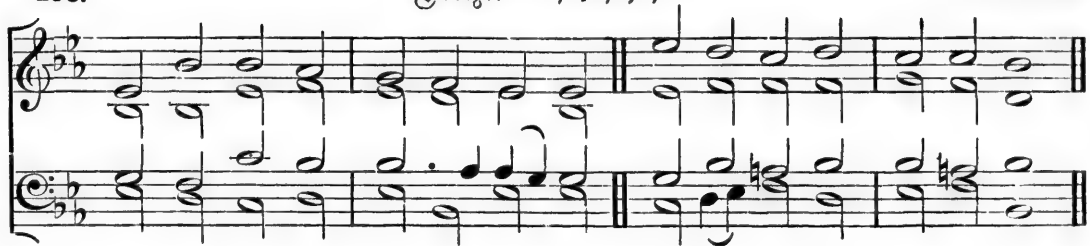


NK.

158.

Dretzel. 8,7,8,7,7,7.

W. H. MONK.



A - men.

159.

Merton. 8,7,8,7.

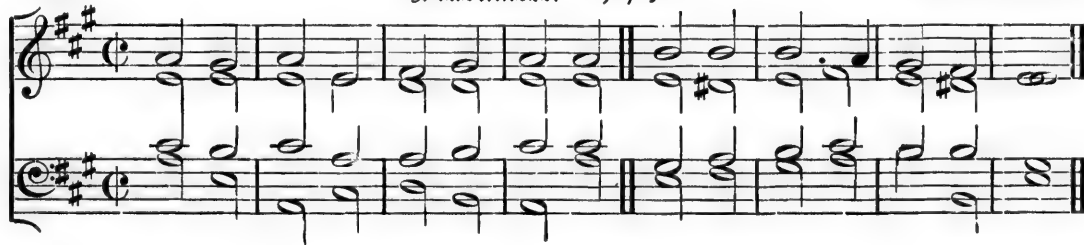
W. H. MONK.



160.

Scudamore. 8,7,8,7.

Rev. R. R. CHOPÉ.



SCUDAMORE *continued.*



161.

St. Cuthbert. 8,6,8,4.

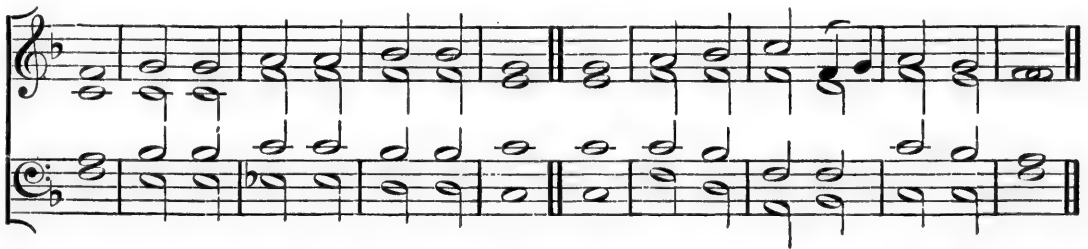
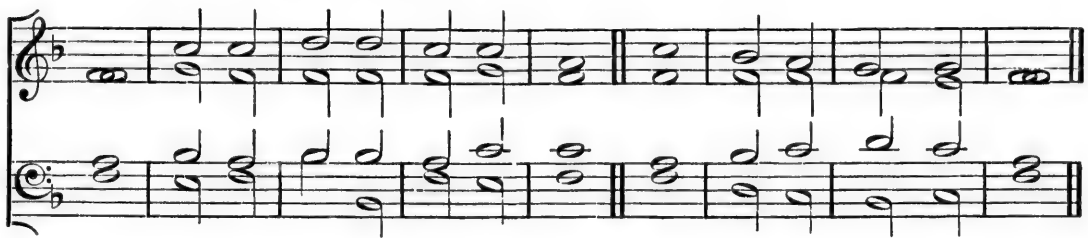
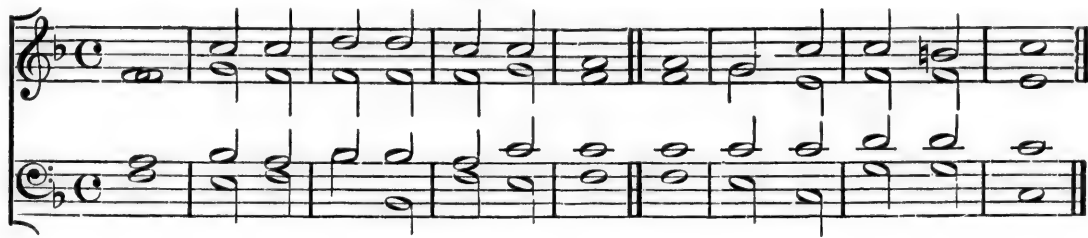
REV. J. B. DYKES.



162.

Tiege. 8,6,8,6,8,8.

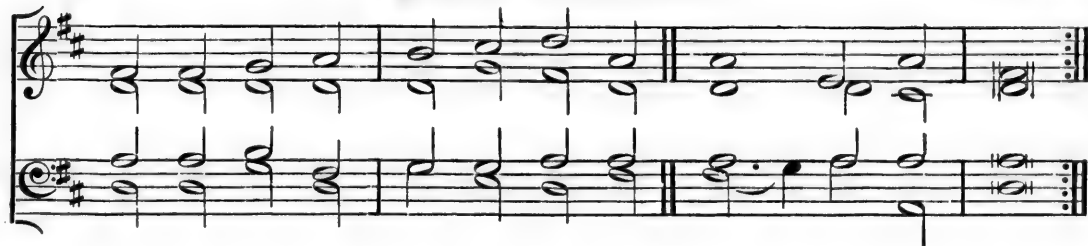
(From Purday's Collection.)



163.

Antfield. 8,4,8,4,8,8,4.

W. H. MONK.



164.

## Veni Sancte Spiritus. 7,7,7,7,7,7.

S. WEISS.

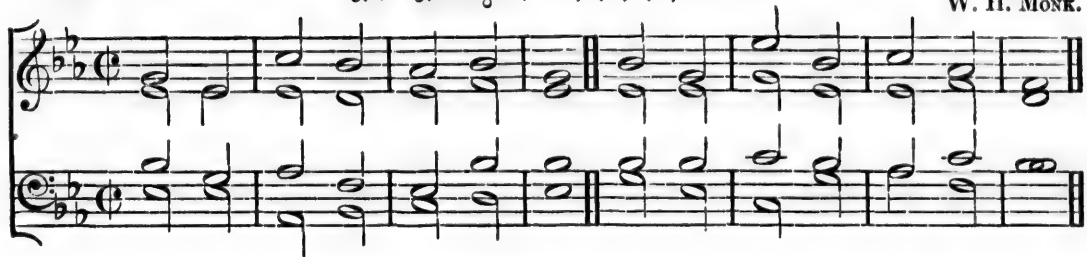
A - men.



165.

St. Swithin. 7,7,7,7,7,7.

W. H. MONK.



166.

Miserere. 7,7,7,7,7,7,7.

W. II. MONK.



MONK.

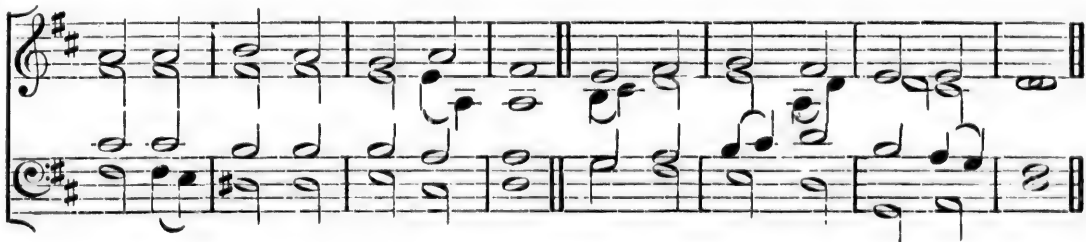
MISERERE *continued.*



167.

St. Columba. 7,7,7,7.

REV. J. B. DYKES.



168.

Mendelssohn. 10 of 7.

MENDELSSOHN.

MEDELSSOHN *continued.*

Organ pedal.

A - men.

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains vocal or organ melody with various note values and rests. The lower staff is in bass clef with the same key signature and contains accompaniment. A bracket under the first few measures of the lower staff is labeled "Organ pedal." The system concludes with the text "A - men." written below the staff.

169.

Tronje, No. 1.

A. H. D. TROYTE.

A - men.

This musical system also consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and contains vocal or organ melody. The lower staff is in bass clef with the same key signature and contains accompaniment. The system concludes with the text "A - men." written below the staff.

170.

## Easter Hymn. 7,7,7,7, Alleluia.

W. H. MONK.

The musical score is arranged in three systems, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The first system includes the lyrics "Hal - le - lu - jah!" written below the vocal line. The second system continues the melody and accompaniment. The third system concludes the piece with a final double bar line. The notation includes various note values such as half notes, quarter notes, and eighth notes, along with rests and accidentals.

171.

St. Ninian. 7,7,7,7,7,7.

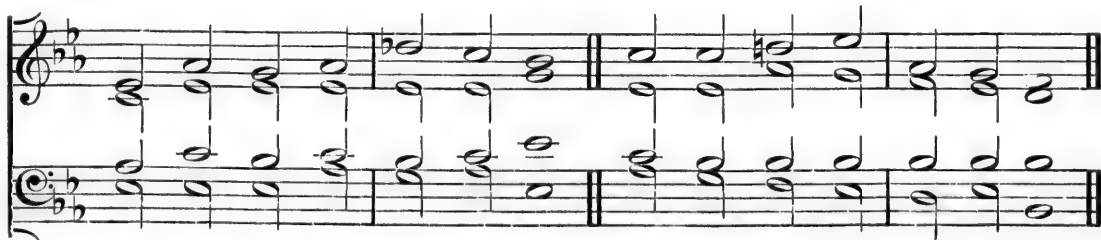
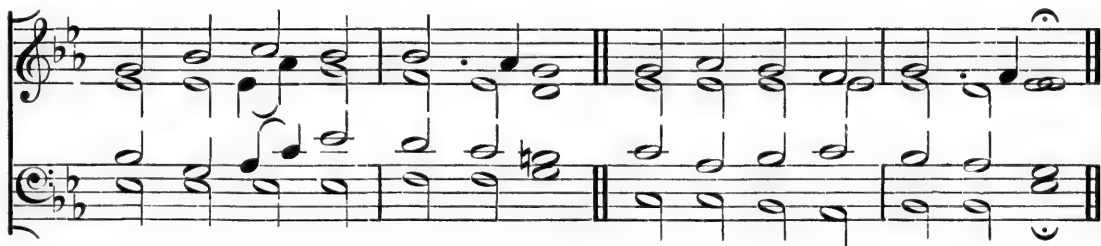
DR MONK.



172.

Hollingside. 7,7,7,7. D.

REV. J. B. DYKES.





YKES.

HOLLINGSIDE *continued.*

A two-staff musical score in G major (one sharp) and 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a final chord and a fermata over the last note. The text "A-men." is written below the final measure of the bass staff.

A-men.

173.

Cranby. 8,7,8,7.

S. M. BARKWORTH.

A two-staff musical score in D major (two sharps) and 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of two systems of two staves each, with a double bar line between them. The notation includes various note values and rests, ending with a final chord.

174.

Cuddesden. 7,7,7,7.

R. REDHEAD.

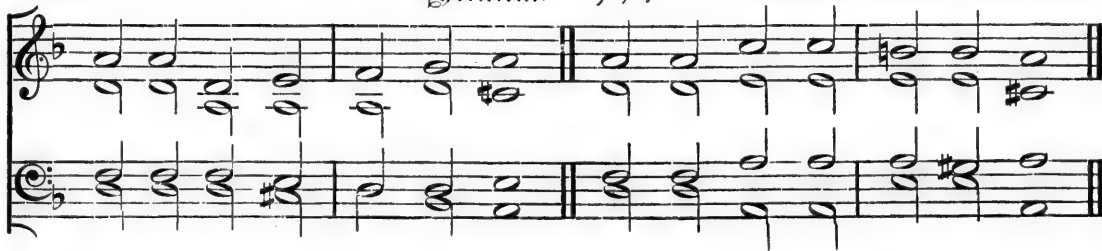


A -'men.

175.

Hernleir. 7,7,7,7.

(From the German.) W. H. MONK.



READ.

men.

ONK.

HERNLEIN *continued.*

Two staves of music in G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with the text "A - men." written below the final notes of the treble staff.

176.

Vienna. 7,7,7,7.

REV. W. H. HAVERGAL.

Two staves of music in D major (two sharps). The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with the text "A men." written below the final notes of the treble staff.

Two staves of music in D major (two sharps). The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with the text "A men." written below the final notes of the treble staff.

177.

Capetown. 7,7,7,5.

German Chorale.

Two systems of musical notation for a German chorale. Each system consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 14 measures, and the second system contains 14 measures. The melody in the treble staff features a sequence of eighth and sixteenth notes, with a 'rall.' (rallentando) marking above the 11th measure of the second system. The bass staff provides a harmonic accompaniment with chords and single notes.

178.

Lubeck. 7,7,7,7. (From the German.) HAVERGAL &amp; MONK.

A single system of musical notation for a German chorale. It consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff is composed of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

orale.

LUBECK continued.

A musical score for two staves, Treble and Bass clef, in G major (one sharp). The melody is written in the Treble staff, and the bass line is in the Bass staff. The piece concludes with a double bar line and the text 'A - men.' written below the Treble staff.

179.

St. Philip. 7,7,7.

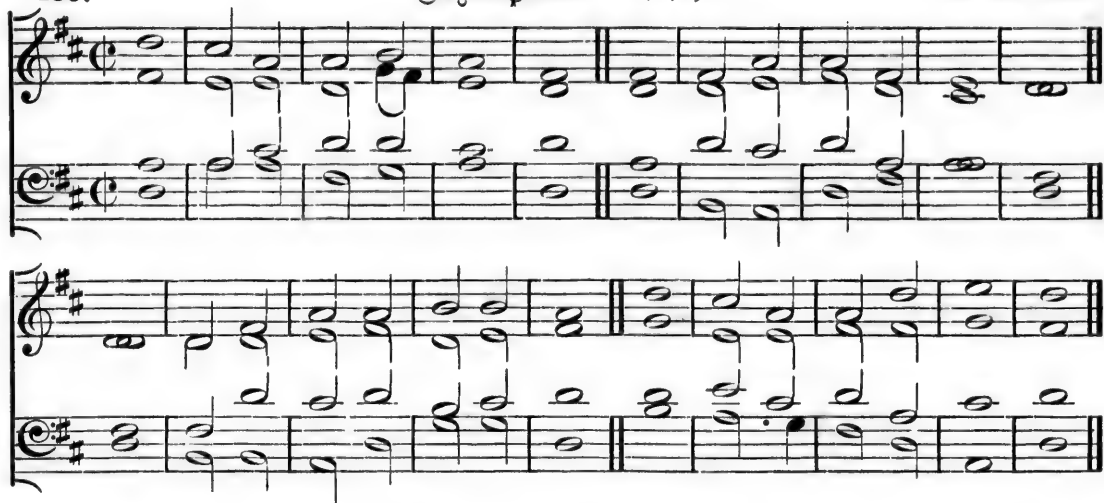
W. H. MONK.

A musical score for two staves, Treble and Bass clef, in D minor (two flats). The melody is written in the Treble staff, and the bass line is in the Bass staff. The piece consists of three measures, each ending with a repeat sign. The final measure concludes with a double bar line and the text 'A - men.' written below the Treble staff.

180.

Ashampstead. 7,7,8,7.

DR. GAUNTLETT.



181.

St. Martin. 6,6,6,6. Trochaic.

W. H. MONK.



ETT.

ST. MARTIN *continued.*

A-men.

182.

Carnarvon. 6,6,6,6. Iambic.

REV. H. L. JENNER.

MONK.

A-men.

183.

Heoni. 6,6,8,4. T.

(From Ancient Hebrew melody.) JAMES TURLER.

The musical score is arranged in three systems, each consisting of a treble and a bass staff joined by a brace. The key signature is one flat (F major or D minor), and the time signature is 6/8. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system begins with a treble staff containing a whole note chord (F4, A4) and a bass staff with a whole note chord (C3, F2). The second system starts with a treble staff containing a whole note chord (F4, A4) and a bass staff with a whole note chord (C3, F2). The third system begins with a treble staff containing a whole note chord (F4, A4) and a bass staff with a whole note chord (C3, F2). The score concludes with a final double bar line.



TURLE.

LEONI continued.



184.

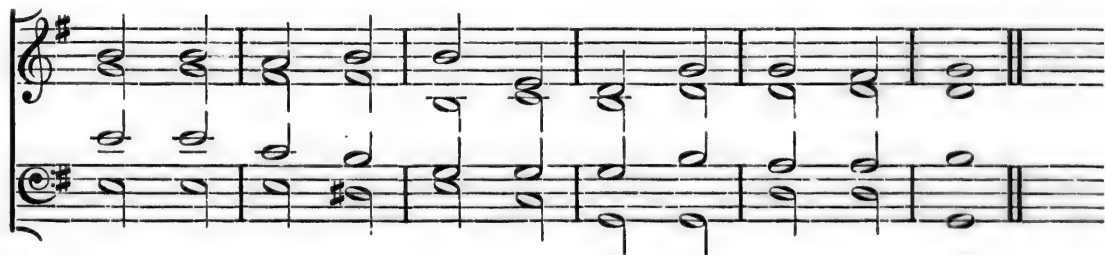
Mersey, 6,6,6,4.

W. T. BEST.



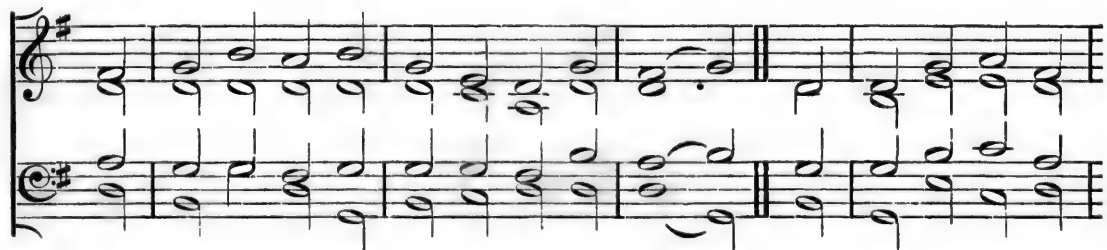
185.

Newbury. 6,6,8,6,4,7. From DR. GAUNTLETT and the German.



186.

St. John. 6,6,6,4,8,8,4. (Old Melody adapted.) W. H. MONK.



187.

St. Austin. 6,6,4,6,6,6,4. REV. SIR F. A. G. OUSELEY, BART.

The musical score is arranged in three systems, each consisting of a treble and a bass staff. The notation is in common time (C). The first system begins with a treble staff containing a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The bass staff contains a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, and a half note G3. The second system begins with a treble staff containing a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The bass staff contains a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, and a half note G3. The third system begins with a treble staff containing a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The bass staff contains a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, and a half note G3. The score concludes with a double bar line and repeat dots.

BART.

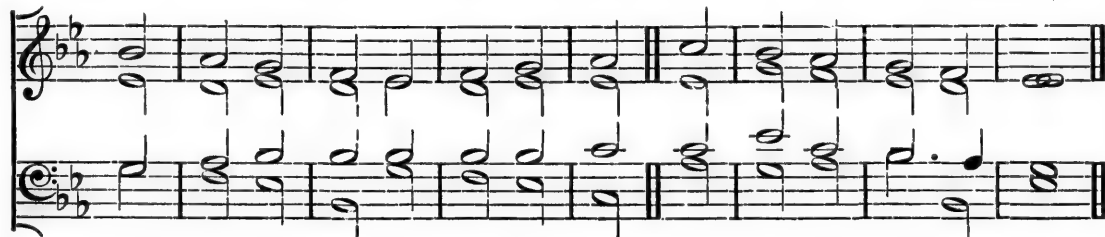
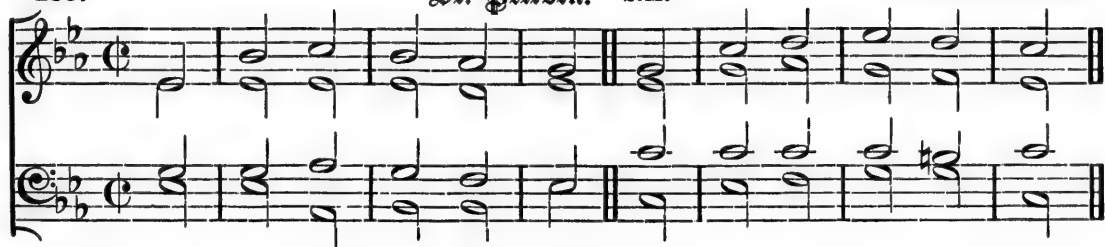
ST. AUSTIN continued.

A two-staff musical score in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp. The melody consists of half notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, 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189.

St. Petrock. S.M.

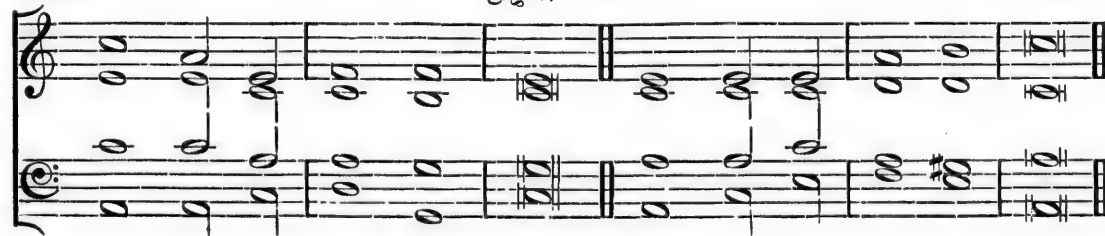
REV. R. R. CHOPE.



190.

Lyte. S.M.

J. B. WILKES.



OPE.

LYTE continued.

A musical score for two staves, Treble and Bass clef, in common time. The melody is written in the Treble staff, and the bass line is in the Bass staff. The key signature has one sharp (F#). The piece concludes with a double bar line and a final chord. The text "A - men." is written below the final measure of the Treble staff.

A - men.

191.

Stockton. S.M.

R. REDHEAD.

A musical score for two staves, Treble and Bass clef, in common time. The melody is written in the Treble staff, and the bass line is in the Bass staff. The key signature has one sharp (F#). The piece concludes with a double bar line and a final chord.

ILKES.

A musical score for two staves, Treble and Bass clef, in common time. The melody is written in the Treble staff, and the bass line is in the Bass staff. The key signature has one sharp (F#). The piece concludes with a double bar line and a final chord.

*cres.*

*dim.*

A - men.



DYKES.

193.

St. Helena. S.M.

W. H. MONK.

Two systems of musical notation for the hymn "St. Helena, S.M." by W. H. Monk. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The first system contains two measures, and the second system contains two measures. The notation includes various note values, rests, and repeat signs. The word "A-men." is written below the second system.

194.

Troyte. No. 2.

A. H. D. TROYTE.

A single system of musical notation for the hymn "Troyte, No. 2" by A. H. D. Troyte. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and repeat signs.

195.

Francia. S.M. (German melody.) Partly from HAVERGAL.

Amen

196.

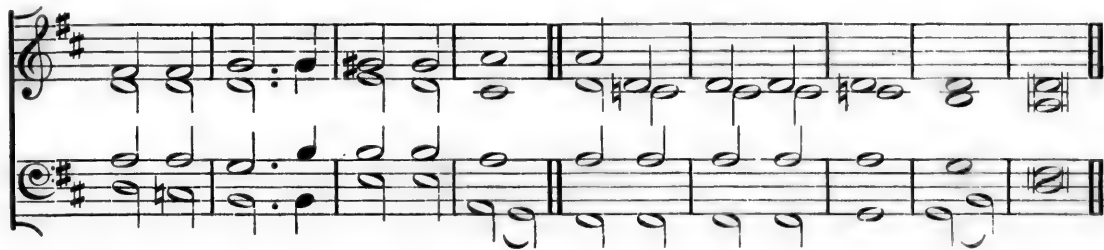
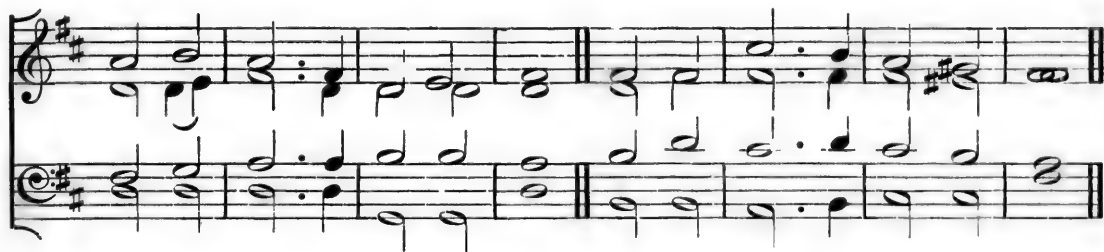
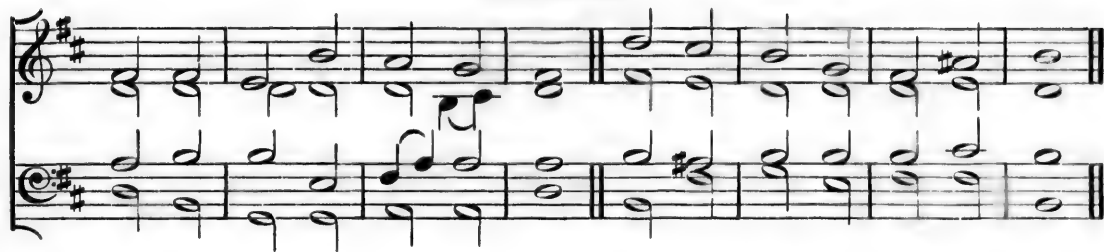
Lent. 7,7,7,7. D.

REV. J. B. DYKES.

RGAL.

YKES.

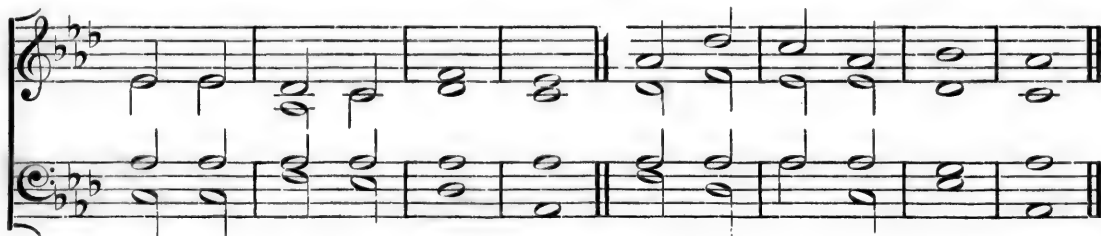
*LENT continued.*



197.

St. Cyprian. 6,6,6,6.

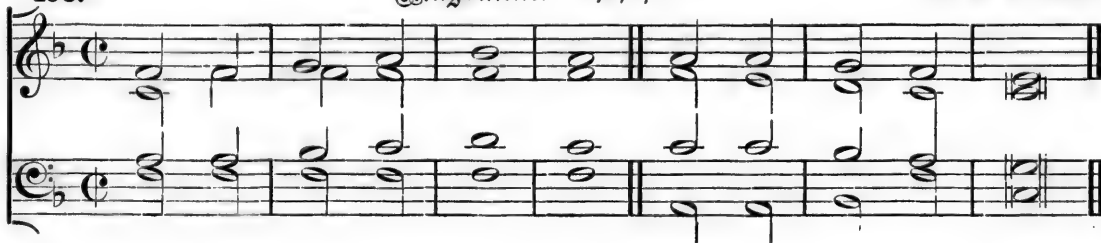
REV. R. R. CHOPÉ.



198.

Magdalene. 6,5,6,5. D.

REV. R. R. CHOPÉ.



HOPE.

HOPE.

MAGDALENE *continued.*



199.

St. Lambert. 6,5,6,5.

REV. R. R. CHOPE.



200.

St Richard. 8,4,8,4,8,8,4.

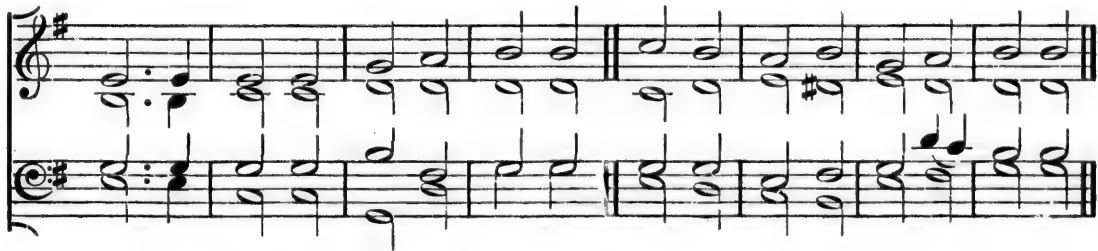
REV. R. R. CHOPE.



. CHOPE.

. CHOPE.

ST. RICHARD *continued.*



201.

St. Alred. 8,8,8,3.

REV. J. B. DYKES.

201. St. Alred. 8,8,8,3. REV. J. B. DYKES.

202.

Stadacona, L.M.

J. PEARCE.

202. Stadacona, L.M. J. PEARCE.



YRES.



RCE.



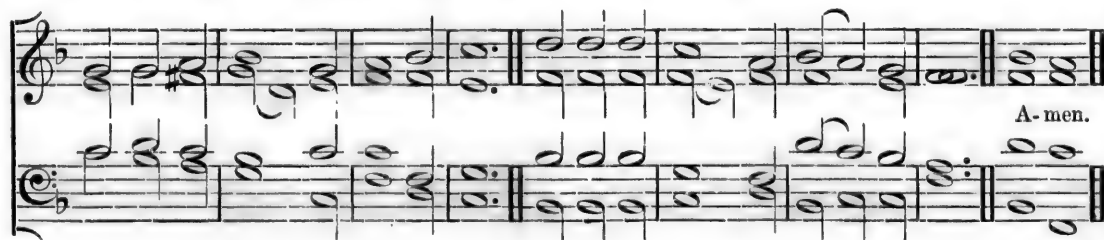
STADACONA continued.



203.

Hursley. L.M.

(From the German.) W. H. MONK.

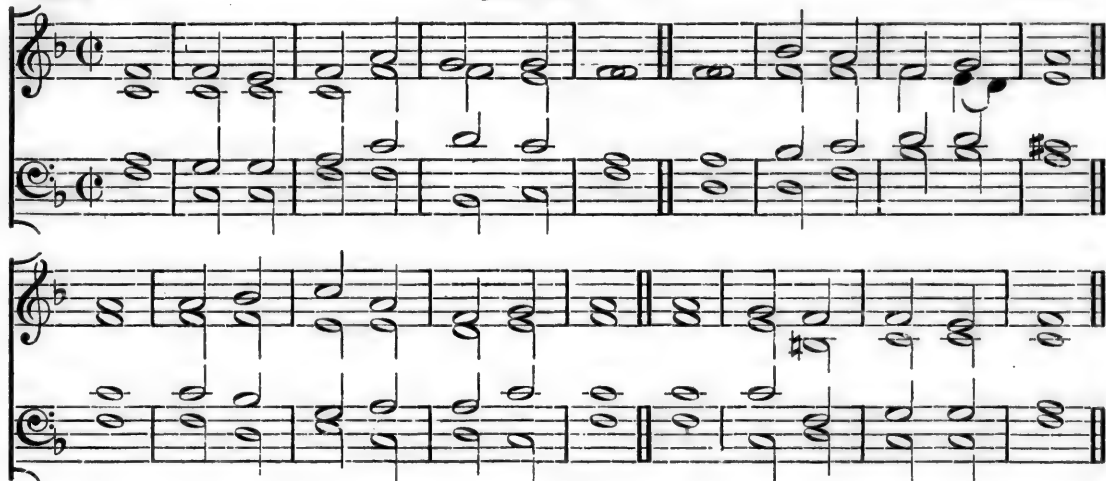


A-men.

204.

Cannock. C.M.

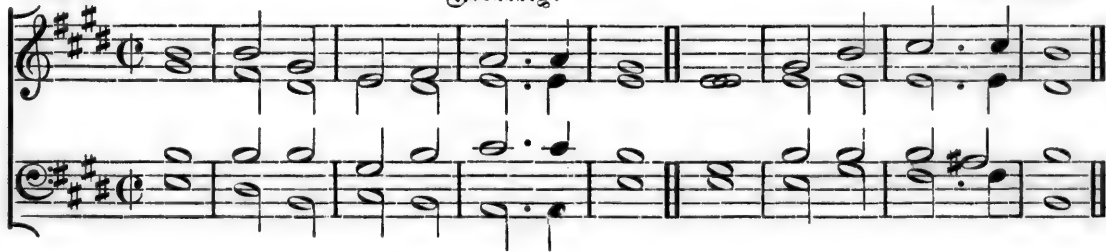
R. REDHEAD.



205.

Alderley. C.M.

R. REDHEAD.



DHEAD.

ALDERLEY *continued.*



206.

Chichester. C.M.

RAVENSCHROFT.



EDHEAD.



207.

## Martyrdom. C.M.

HUGH WILSON.

A - me

208.

## Brecon. C.M.

H. S. IRONS

MILSON.

me

IRONS

BREGON *continued.*

A musical score for two staves, Treble and Bass clef, in G major (three sharps). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece concludes with a double bar line and repeat dots. The text "A-men." is written below the final measure of the Bass staff.

A-men.

209.

St. Fulbert. C.M.

DR. H. GAUNTLETT.

A musical score for two staves, Treble and Bass clef, in G major (three sharps). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece concludes with a double bar line and repeat dots. The text "Al - le - lu - ia, A-men." is written below the final measure of the Bass staff.

Al - le - lu - ia, A-men.

210.

St. Peter. C.M.

A. R. REINAGLE.

Two systems of musical notation for the hymn 'St. Peter'. Each system consists of a treble and a bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system ends with a double bar line. The second system continues the melody and includes the text 'A - men.' at the end of the phrase.

211.

Bristol. C.M.

RAVENS-CROFT.

Two systems of musical notation for the hymn 'Bristol'. Each system consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F-sharp), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines.

AGLE.



men.



SCROFT.



BRISTOL continued.



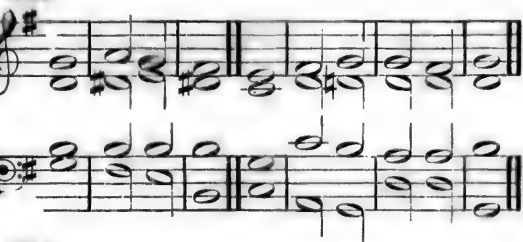
A - men.

Single Chants.

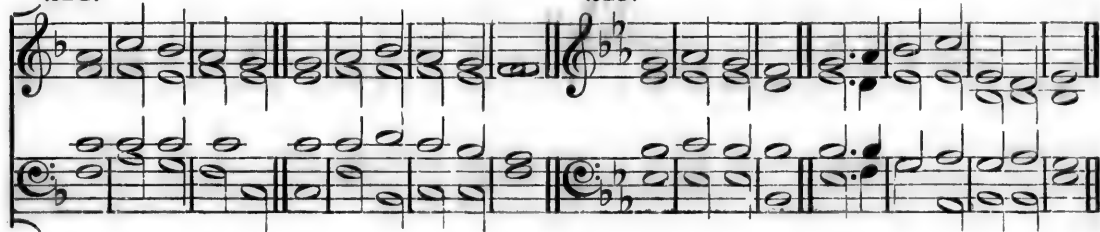
212.



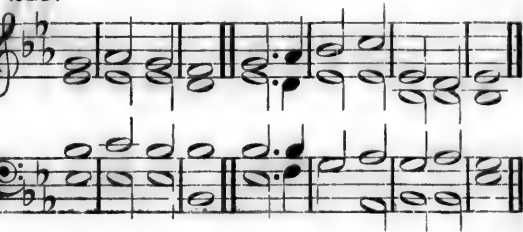
213.



214.



215.



216.



217.

DR. COOKE.



218.



219.



220.



221.





COOKE.

222.

223.



224.

225.



226.

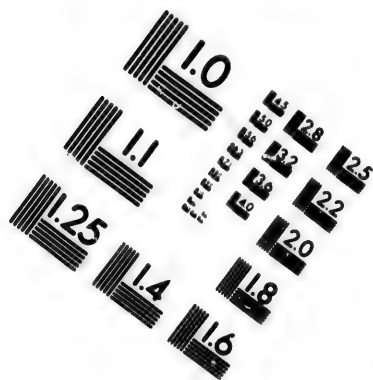
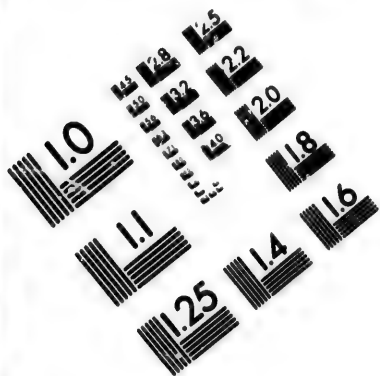
DR. J. ALCOCK.

227.

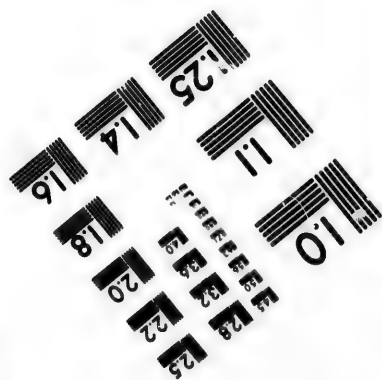
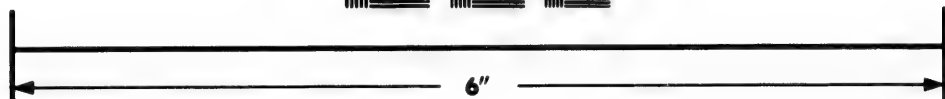
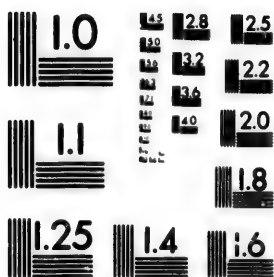
E. PURCELL.







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# Gregorian Chants.

228. (I.)

From SPENCER.

229. (I.)

From HELMORE.



230. (II.)

JANSSEN.

231. (II.)

From SPENCER.



232. (III.)

From JANSSEN.

233. (III.)

From HELMORE.



ORE.

CER.

MORE.

234. (IV.)

From HELMORE.

235. (V.)

HELMORE.



236. (VI.)

HELMORE.

237. (VII.)

SPENCER.

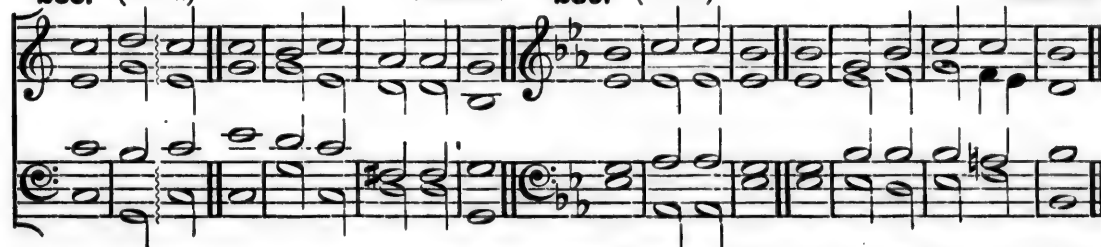


238. (VIII.)

SPENCER.

239. (VIII.)

HELMORE.



240. (IX.)

From SPENCER.

241. (IX.)

HELMORE.



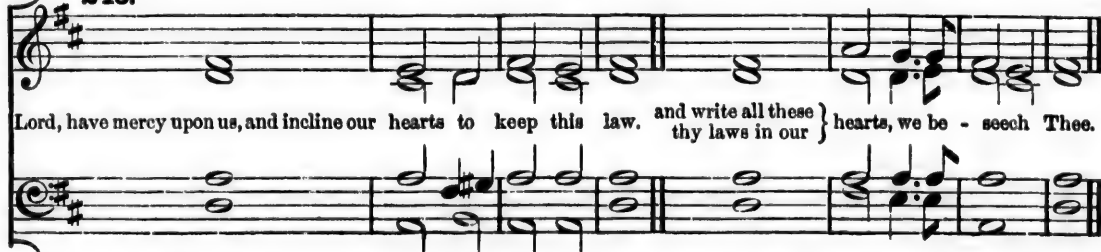
## Responses after Commandments.

242.



Lord, have mercy up - on us, and incline our hearts to keep this law: And write all these thy } we be-seech Thee.  
 laws in our hearts,

243.



Lord, have mercy upon us, and incline our hearts to keep this law. and write all these } hearts, we be - seech Thee.  
 thy laws in our

MORE.

244.

# Sanctus.

JOHN TRAVERS.

Ho - ly, Ho - ly, Ho - ly Lord God, Lord God of Hosts, Heav'n and earth are full  
Glo - ry be to Thee, . . . O Lord, O Lord most high.  
of thy Glo - ry. Glo - ry be to Thee, O Lord most high.

245.

# Double Chant.

DR. ORLANDO GIBBONS.

Thee.



# Gloria in Excelsis.

1st and 2nd verses.

3rd and 4th verses.



5th, 6th, 7th, and 8th verses.

9th and 10th verses.



Have mer · cy upon us.  
Re - ceive our prayer.

A - men.

1 **G**LORY be to **G**od on high, || and in earth  
peace, good will towards men. || 2 We praise  
thee, we bless thee, we worship thee; || we  
glorify thee, we give thanks to thee for thy great  
glory; || 3 O Lord God, heavenly King, || God  
the Father Almighty. ||

4 O Lord, the only-begotten Son **J**esu Christ; ||  
O Lord God, Lamb of God, Son of the Father, ||  
5 that takest away the sins of the world || have  
mercy-up-on us: || 6 Thou that takest away the

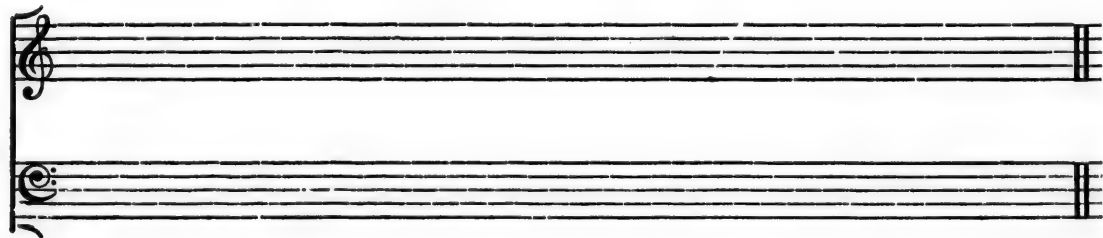
sins of the world, || have mercy-upon-us: ||  
7 Thou that takest away the sins of the world, ||  
receive our prayer: || 8 Thou that sittest at the  
right hand of God the Father, || have mercy-upon  
us. ||

9 For thou only art holy; || thou only art the  
Lord: || 10 thou only, O Christ, with the Holy  
Ghost, || art most high in the glory of God the  
Father. || Amen. ||

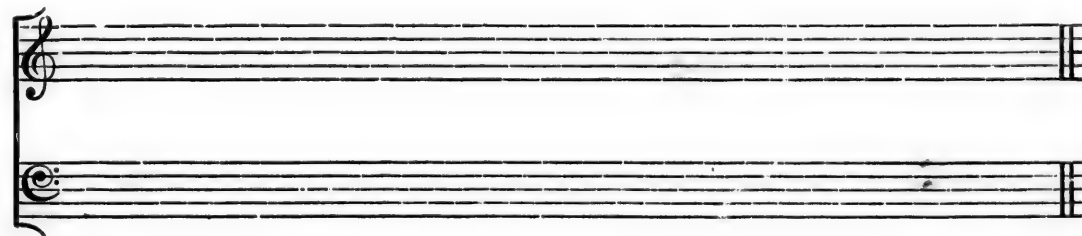
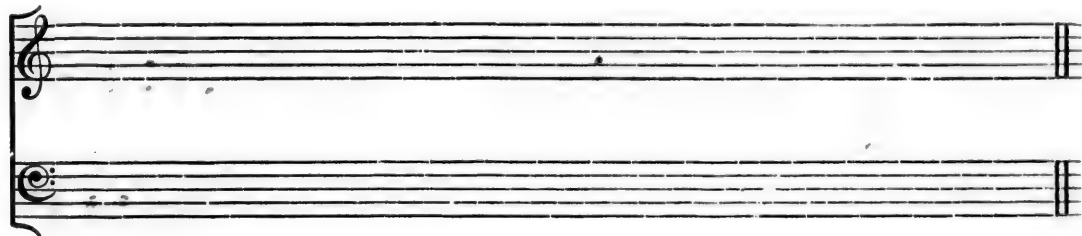
Be fore Je-ho - vah an - swer them Je - su Christ with

Lord is Je - su

love for me of Je - su Christ



# Gloria tibi — T. Short

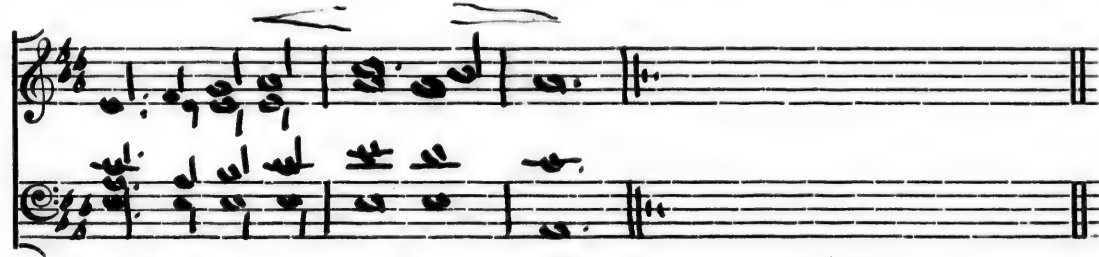
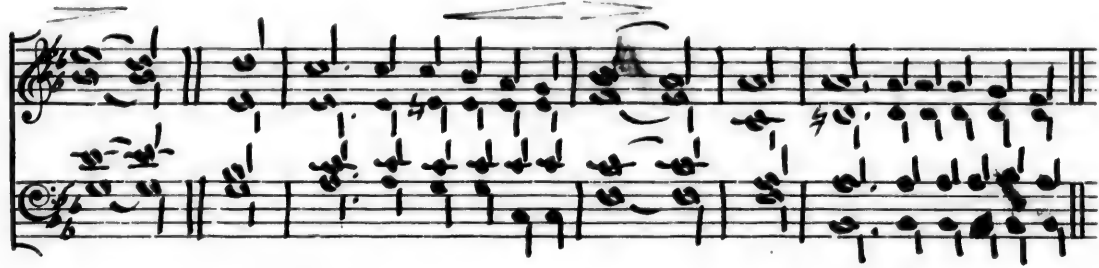


Handwritten musical score on a page with four systems of staves. The first system consists of two empty staves. The second system contains a melody on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the melody, the lyrics are written in cursive: "his voice sings praise with our own aid." The third system consists of two empty staves.

his voice sings praise with our own aid.



S. Margaux. O Love that wilt not let me go  
A. S. Peace Ma...



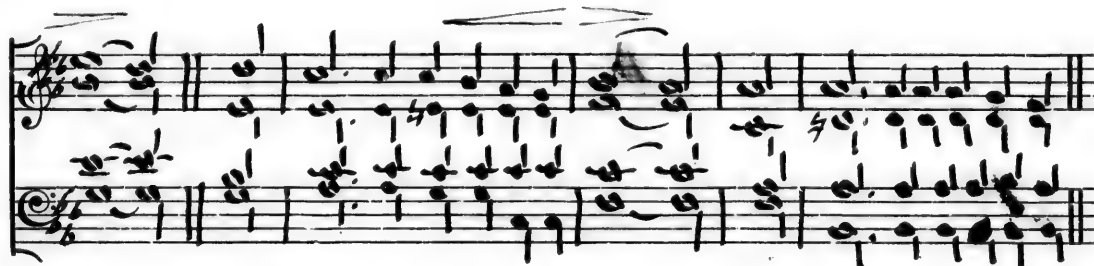
Peace Ma...



Peace hath lifted up my head,  
I have not a life left from thee;  
They on New York's glory stand  
And gaze on the sword and the plume  
As if that shall endure to be.



S. Margant. O Love that wilt not let me go  
A. S. Peace Ma..





"If any man, be in Christ, he  
is a new Creation.  
O Love that wilt not let me go,  
Hear my weary soul on Thee;  
I give Thee back the life I owe,  
That in Thine ocean depths its flow  
May richer, fuller be.

2  
O Light that followest all my way,  
I yield my flickering torch to Thee;  
My heart's rest thou hast borrowed ray,  
That in Thy sunbeam's blaze its day,  
May brighter, fairer be.

3.  
O Joy that seekest me through pain,  
I cannot close my heart to Thee;  
I trace the rainbow through the rain,  
And feel the promise is not vain  
That morn shall harbor be.

